Art & Architecture of the Kalacuris

Rahman Ali

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Dedicated
To
My Beloved Father
Late Shri **Khudabax**

PREFACE

It is my pleasant task of acknowledging the help I received in the execution of this thesis. First and foremost I record my deep sense of gratiude to my revered guru, Professor Dr. H.D. Sankalia, under whose affectionate, scholarly, painstaking guidance I completed this work. He has literally brought me up in various aspects of archaeology from almost nothing. Besides, he has showered fatherly affection on me and helped me in various ways which are beyond expression. It is a commendable Indian custom to start one's work with a sign of respect to one's teacher. My *guruvandanam*, however, is not merely *maṅgalārtham*, it is sincerely meant.

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To my friend Dr. Hukam Chand Patyal, Research Associate in Linguistics, Deccan College, I owe a special sense of gratitude. Despite most busy hours with his own work he took exceptional pains in going through the entire manuscripts. I got help in various ways from my friends at the Deccan College especially Dr. P. B. Meegaskumbura, and others in one way or the other, which I record with sincere gratefulness. I am thankful to the staff of the library of the Deccan College, for their ever ready help and kind co-operation. Shri R. B. Sapre have helped me in drawing. I am thankful to him.

It is beyond expression to account for the encourangement and blessings given by my old parents in the execution of this work. Their good will and paternal affection always kept me in high spirits. It is mainly because of this that now I could finish my work.

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I have derived considerable benefit from the Archaeological Survey of India and have taken all the plans of the temples and many photographs from M.A.S.I. 23, for the purpose of the present work. The plates are arranged chronologically.

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Poona-6

INTRODUCTION

No critical study of art and architecture of the Kalacuris had been attempted before. This has been attempted in the following pages.

R.D. Banerji had carried out a short survey of the monuments attributed to the Haihyas of Tripuri and his report was published in 1931. But his main task was to record the monuments. During the fifty years since this work was published a good deal of New data have comforth. And above all, critical study of temples according to the Indian cannons of architecture has developed immensely. This knowledge has been applied here to the monuments of the Kalacuris.

With a view to evaluate the temples, the author has put them into three phases of development and has dated them approximately on the basis of their stylistic features.

The chapter dealing with sculpture is divided into various major heads and light has been shed on the artistic development during the Kalacuri period for which the representations of human, animal figures as well as the decorative motifs like geometrical patterns, *latā* and *puṣpakarmas* etc. are critically studied.

It may be claimed that the chapter on iconography of the Kalacuris is fairly comprehensive. Images *in-situ* in different monuments, those found around them and also displayed in various museums are brought together and subjected to a critical study.

The chapter on epigraphy is divided into two parts, *i.e.*, the first part deals with the major features of the Kalacuri grants like style, matter and the seals etc., whereas the second part throws light on the Kalacuri coinage.

Inspite of the limitations imposed by field work on student, exploring nooks and corners in an underdeveloped region the thesis embodies a fairly comprehensive study of art and architecture of the Kalacuris.

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ABBREVIATIONS

PURĀṆAS

Bh. P.	Bhāgavata-Purāṇa
Matsya P.	Matsya-Purāṇa
Viṣṇu-P.	Viṣṇudharmottara-Purāṇa
Mark. P.	Mārkaṇḍeya Purāṇa

MODERN WORKS

A.B.O.R.I.	Annals of the Bhandarkar Oriental Institute
A.G.	Archaeology of Gujarat (including Kathiwar)
A.I.	Ancient India
A.I.O.C.	All India Oriental Conference
A.R.M.M.	Archaeological Remains Monuments and Museums.
A.S.I.	Archaeological Survey of India by A. Cunningham
A.S.I.,A.R	Archaeologicol Survey of India, Annual Reports, (New Series), started by John Marshall
B.D.R.I.	Bulletin of the Deccan College and Research Institute
C.I.I.	Corpus Inscriptionum Indicarum
D.H.I.	Development of Hindu Iconography
D.H.N.I.	The Dynastic History of Northern India
E.H.I	Elements of Hindu Iconography
I.A.	Indian Antiquary
I.A.R.	Indian Archaeology, A Review
I.B.B.S.D.M.	Iconography of Buddhist and Brahmanical Sculptures in Decca Museum
I.H.Q.	The Indian Historical Quarterly
J.A.H.S.	Journal of the Andhra Historical Research Society
J.A.S.B.	Journal of Asiatic Society of Bengal
J.B.O.R.S	Journal of the Bihar and Orissa Research Society

J.D.L.	Journal of the Department of Letters
J.I.H.	Journal of Indian History
J.I.S.O.A.	Journal of the Indian Society of Oriental Art Calcutta.
J.I.M.	Journal of the Indian Museum
J.M.P.I.P.	Journal of the Madhya Pradesh Itihasa Parishad
J.N.S.I	Journal of the Numismatic Society of India
J.O.I.B.	Journal of the Oriental Institute Baroda
J.U.P.H.S.	Journal of Uttar Pradesh Historical Society
M.A.S.I.	Memoirs Archaeological Survey of India
N.I.A.	New Indian Antiquary
P.R.A.S.I.,W.C.	Progress Report, Archaeological Survey of India, Western Circle
S.C.N.I.	Saiva Cults in Northern India
V.S.M.R.S.	Vaisnavism Saivism and Minor Religious System by R.G. Bhandarkar

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Fig. 1. Map showing the archaeological remains of the Kalacuri period

1

POLITICAL HISTORY, SOCIAL—RELIGIOUS CONDITIONS AND CULTURAL GEOGRAPHY

THE KALACURIS OF TRIPURI

After the death of Harsha, northern India became the political chess-board and several chiefs played their role. The more prominent among these were the Candellas in Bundelkhand, Gurjara-Pratīhāras in Kanauja and the Kalacuris in *Dāhalamaṇḍala* whose capital was Tripuri. For a period of nearly five centuries, *i.e.*, between *circa* 8th-*circa* 12th century A.D., the Kalacuris of Tripuri could outshine their contemporaries and they have left a rich legacy in the history of early mediaeval India.

The Kalacuris were supposed to have migrated from Māhiṣmatī (modern Mandhata of Nimar district, M.P.).[1] But Sankalia has suggested that Mandhata cannot be identified with ancient Māhiṣmatī.[2] He has identified Maheshwar with Māhiṣmatī.

After they settled at Tripuri, the family was divided into three branches.[3] Out of those three branches of the Kalacuris, the Tripuri House was more powerful and ruled over an extensive empire from *circa* 6th century A.D. to *circa* 13th century A.D. This region subsequently came to be known as *Cedimaṇḍala* or *Dāhalamaṇḍala*.

1. Ray, H.C., *The Dynastic History of Northern India*, Vol. II, Calcutta 1936, p. 738.
2. Sankalia, H.D., Subbarao, B. and Deo, S.B., *The Excavations at Maheshwar and Navadatoli—1952-53*, Poona-Baroda, 1958, p. 15.
3. Mirashi, V.V., *Corpus Incriptionum Indicarum*, IV, pt. I, pp. cxcii-xciii.

To reconstruct the history of this House we have ample materials, *i.e.*, the inscriptions, copper plates, coins and the contemporary literature.

Kṛṣṇarāja was probably, the first ruler of this House as found from the inscriptions of his son Śankaragaṇa. We do not know about his political career but his son Śaṅkaragaṇa must have played some important role as indicated by his inscriptions and several high sounding titles like *Paramabhaṭṭāraka*, *Mahārājādhirāja* and *Parameśvara*. During his time the Kalacuri power extended upto Nasik.[1]

The son and probably successor of Śaṅkaragaṇa was Buddharāja, who was defeated by the Cālukya king Maṅgaleśa in *circa* 6th century A.D.[2] and hence they might have acknowledged the suzerainty of the Cālukyas.

The period intervening from Buddharāja to Kokalla I is a dark period in the history of the Kalacuris. Scholars like Mirashi[3] are of the opinion that Vāmarāja was the ruler under whose feet Saṅkaragaṇa meditated. Vāmarāja appears to have ruled in *circa* 8th century A.D. over a vast kingdom comprising Gomati in the north to the Narmada n the south, the part of Bundelkhand, Bhagelkand, Sagar, Jabalpur, (districts of M.P.) and the central part of Uttar Pradesh.

Since the time of Vāmarāja the Kalacuris became popular by the name of *Caidays*. The Cedi country was situated along the south bank of Yamuna from the Chambal on the north-west to Karvi (which flows north-east to Chitrakuta)[4] on the south-east. Vāmarāja may have transferred his capital from Māhiṣmatī to Tripuri. The modern village Tewar, situated on the Jabalpur-Bheraghat road is identified with Tripuri.

Tripuri is a city of high antiquity. It is mentioned in various later vedic texts, Jaina and Buddhist texts as well as in various

1. *E.I.*, Vol. IX, 'The Abhona Plates of Śaṅkaragaṇa', p. 296. The incription records the grant of land in the Nasik district.
2. Ray, H.C., *op. cit.*, p. 739.
3. Mirashi, V.V., *op. cit.*, p. lxviii.
4. Pargiter, F.E., *J.A.S.B.*, Vol. LXIV, pp. 249 ff.

purāṇas.[1] It was one of the sixteen *mahājanapadas*. In later Vedic literature it is mentioned as three important cities of Asuras, while in the *purāṇic* literature we are told that the city was destroyed by converting them to Buddhism and Jainism. The *Mahābhāratā* mentions it as Traipura and attributes its destruction by Viṣṇu in the form of a *cow-bull.*[2] The situation of Tripuri is placed in south-eastern division in the *Bṛhatsaṁhitā*, whereas Hemacandra calls it *Cedi-nagar* as the capital of Cedi country.[3]

We do not know the history of Tripuri prior to the advent of the Kalacuris but the discovery of a few coins and pottery have provided valuable guidance in this respect. Tripuri seems to have passed on to the rule of the Kṣatrapa and the Sātavāhanas who might have included the major part of Deccan, Maharashtra, Gujarat, and Central India. Thus, probably in the first century B.C. they extended their rule over Central India and added Tripuri and other places of importance like Sāñcī, etc.[4] But Mirashi thinks that Cedi country might have been under the rule of the Parivrājaka rājās.[5] Thus it is not known that from whom Vāmarāja conquered Tripuri. From the time of Vāmarājadeva to Śaṅkaragaṇa I is supposed to be the dark period.[6]

Śaṅkaragaṇa I is the next important ruler of the Kalacuris whom we can place palaeographically in *circa* 8th century A.D.

The names of the successors of Śaṅkaragaṅa are not known until we come to Lakṣamaṇarāja I of the Karitalai inscription dated K.C.E. 593 (841-42 A.D.). Lakṣamaṇarāja was rendered to a subordinate position by the Rāshṭrakūṭas. Later on, the Rāshṭrakūṭas entered into matrimonial alliance from time to time with the Kalacuris of Tripuri. This alliance with the Kalacuris made a bulkwark on the

1. Dikshit, M.G., *Tripuri*, 1952, pp. 7-8.
2. Sankalia H.D., 'In Search of Three Cities', *J.M.P.I.P.*, Vol. V, 1967, p. 59.
3. Dikshit, M.G., *op. cit.*, p. 9.
4. Sankalia, *op. cit.*, p. 57.
5. Mirashi, *op. cit.*, pp. lxx-lxxi.
6. *Ibid.* Mirashi suggests that Mayūrarāja, the author of Sanskrit play the *Udattarāghava* was one of the rulers.

north of Narmada against any possible invasion from the Gurjara-Pratīhāras to their territory.

Kokalla I succeeded his father Lakṣamaṇarāja in *circa* 875 A.D. The important events of his reign are some matrimonial alliances with the Candellas and the Rāshtrakūṭas.[1]

Kokalla I was succeeded by his son Śaṅkaragaṇa II who was otherwise known as Mugdhatunga, Prasiddhadhavala.[2] He conquered the lines of countries along the seashore and took away Pāli (the country of Pāli) from the lord of Kośala.[3]

Bālaharṣa, the son and successor of Śaṅkaragaṇa I, had probably a short reign, *i.e.*, from *circa* 910-15 A.D. No further records of his reign is found.

Bālaharṣa was succeeded by his younger brother Yuvarājadeva I n *circa* 915 A.D. who was a great patron of art and literature. He is credited with having built many temples and *Maṭhas* like the Golakimaṭha, and texts like the *Viddhaśālabhañjikā* were composed by his court poet Rājaśekhara. He seems to have led his successful army against the countries of Bengal, Kuntala, Gujarat, Kashmir, Orissa, Magadha, Pāñcāla, Avanti, Jalandhara, Kerala and married the ladies from these places, as mentioned in the above mentioned text.[4] He was also victorious against the Mālawas. He married the Cālukya princess Nohaṭā. As he was the lord of Orissa is proved by his *Viruda Trikaliṅgādhipati*. But his conquest over Kashmir is doubtful.

He was a devout worshiper of Śiva, and patronised many Śaiva *Ācāryas* to preach their doctrines. He donated three lakhs of villages for the maintenance of Golakimaṭha. His wife Nohalādevī was also a devotee of Śiva and is said to have made donations to the *maṭha* and Śaiva *Ācāryas* of the pāśupata cult. She built many temples *i.e.*, a temple of Nohaḷeśvara and donated seven villages for its maintenance. The temple at Gurgi (now ruined) was built by the king and

1. Mirashi, *op. cit.*, no. 45, 48.
2. These two names seem to be *Viruda* rather than personal names.
3. For details see, Mirashi, *op. cit.*, p. lxxvi.
4. *Ibid.*, Apte (ed.), and *Viddhaśālabhañjīka*, p. 113.

probably, a monastery at Chandrehe was also built by king for meditations and training of Śaiva *Ācāryas*.

Yuvarājadeva had two ministers, viz., Bhākamishra and Gollaka. The latter belongs to the Kāyastha stock and was a Vaiṣṇava who caused to be carved the colossal image of Matsya, Kūrma, Varāha, Balarāma incarnations of Viṣnu alongwith a *Śayanamūrti* at Bandhogarh.[1]

Lakṣananarāja II succeeded his father Yuvarājadeva. He was undoubtedly a great warrior as proved by his various military exploits against the distant countries like Bengal, Lāta, Kashmir and Gurjara.[2] He also took part in the northern expedition of the Rāshṭrakūṭa king Kṛṣṇa III. His conquests over Bengal and Kashmir seem to be mere exaggeration but his conquests over Orissa and Kośala might be true.[3] He claimed to have advanced up to the bank of the river Tāmraparni (Tinnevelly district) which seems to be mere boast.

Banerji[4] suggested that he defeated the weak successor of Mahipāla, the Gurjara king. He entered into matrimonial relations with the Cālukyas and gave his daughter Bonthādevī in marriage to Vikramāditya IV whose son Tailapa II overthrew the last Rāshṭrakūṭa king Karka II in 973 A.D. Like his father Lakṣamaṇarāja was a great devotee of Śiva and built many temples and monasteries at places like Gurgi, Chandrehe, Vārānasi, etc. He appointed Śaiva *Ācāryas* to those monasteries and temples. His reign lasted from *circa* 945-973 A.D.

Lakṣamaṇarāja had the services of a learned brāhmaṇa minister named Someśvara who was the son of Bhākamishra. Like his father, Someśvara built a Viṣṇu temple at Karitalai, donated a

1. Author could not visit the original place of images due to certain technical difficulties.
2. The Karitalai inscription might be containing some of his more conquests but the portion is mutilated.
3. The Bilhari inscription mentions his conquests over the Lāṭa and Gujarat.
4. Banerji, R.D., *M.A.S.I.* 23, p. 13.

village for its maintenance and established eight brāhmaṇas to take care of it.[1] His queen Rohaḍā and son Śaṅkaragaṇa are also mentioned as the worshipper of Viṣṇu.

Lakṣamaṇarāja II was succeeded by his son Śaṅkaragaṇa III in *circa* 970 A.D. This king is known from two records of Karṇa.[2] The Banaras plate omits him, while Baragaon inscription records some of his gifts in the honour of Śaṅkaranārāyaṇa whereas Karitalai inscription actually states that he was a *paramavaiṣṇava*. His reign was uneventful, he met his inglorious end in conflict with the Candellas and probably the Candella Prime Minister Vācaspati defeated and killed him.

Śaṅkaragaṇa III was succeeded by his younger brother Yuvarājadeva II in the last quarter of 10th century A.D. about whom we do not have much information. The Karanabel inscriptions state that he conquered all the kings of all the quarters on the earth. It is no doubt a mere boast which is uncorroborated by fact but duly mentioned in the later records. The Paramāra king Vākapati-Muñja defeated him.[3] The reign of Yuvarājadeva II and his father was dark period. Ganguly[4] suggests that the Cedi country was raided by the Cālukya king Tailapa II ignoring his close relationship with Yuvarājadeva II. But on the basis of epigraphic and literary sources Mirashi[5] has interpreted it that it was mere exploits of king Utpala whom he subjugated and threw him into the prison. However, Mirashi[6] admitted that there is no chronological difficulty in identifying Muñja who triumphantly entered Tripuri and caused the death of many Kalacuri generals. After the withdrawl his son Kokalla II was placed on the throne by his chief minister.

Kokalla II succeeded his father in *circa* 900 A.D. He was a great warrior as he raided Gurjara conuntry[7] and when the kings of

1. The village named Dighasārikā is identified with modern Dighi situated at a distance of about 10 km. south-east of Karitalai.
2. Bilhari inscriptions and Banaras Plate of Karṇa.
3. *E.I.*, Vol. I, p. 235.
4. Ganguly, D.C., *op. cit.*, p. 91.
5. Mirashi, *op. cit.*, p. lxxxviii.
6. *Ibid.*
7. The Gurjara king might have been Rajyapāla and the Gauda king must be Vikramāditya V of the later Cālukya dynasty.

Kuntala and Gauda heard his military advance they deserted their country. The absence of name of the Kalacuri king among the list of chiefs in the *Tārikh-i-Firistā*, who offered resistance against Sub-uktagin, has made Mirashi[1] to believe that Kalacuris lost their power during the reign of Kokalla II and his father. His rule ended by 990-1015 A.D.

Kokalla II was succeeded by his illustrions son Gāṅgeyadeva in *circa* 1015 A.D. Unlike his predecessors he was a great general, victorious of many battles and raised the prestige of his home to the high ebb. He entered into confederacy with the Paramāra Bhoja, Rajendra Cola and defeated the Cālukya ruler Jayasiṁha.[2]

Gāṅgeyadeva defeated Mahāśivagupta Yayāti. After defeating the Utkala king he reached the eastern sea-shore and assumed the title *Trikaliṅgādhipati*.[3] Gāṅgeyadeva extended his paternal empire considerably which included Banaras, on the east and defeated the kings of Gauḍa, Vaṅga countries but could not annex any part of Magadha.

In 1033 A.D. Niyāltgīn raided the city of Banaras, but he was forced to leave on the news of the approach of Gāṅgeyadeva. It was probably a surprise raid of the Muslims.

Gāṅgeyadeva launched a successful expedition against the Kīra (Kangra valley) country. He conquered the *Doab*[4] and defeated the Candellas also.

The reign of Gāṅgeyadeva was not merely the stories of military exploits. During his reign the economic condition of his country was far from being weak as proved by his gold, silver and copper coins. The Gaja-Lakṣmī type coins stand to this point. He was

1. *Ibid.*
2. Mirashi, *op. cit.*, p. xc.
3. *Ibid.* On the other hand Mirashi thinks that Gāṅgeyadeva was defeated by Yayāti in south Kosala.
4. The gold, silver and copper coins of Gāṅgeyadeva are found in Uttar Pradesh.

not only popular in own country but was counted among the important contemporary rulers.[1]

Gāṅgeyadeva was an ardent Śaiva as Bheraghat inscriptions of Narasiṁhadeva informs us that he erected a lofty temple and made donations to it.[2] Gāṅgeyadeva died at Prayāga under a banyan tree with his hundred wives in 1041 A.D.

Lakṣmikarṇa succeeded his father Gāṅgeyadeva in *circa* 1041 A.D. With the beginning of his reign, we are no longer groping into darkness as epigraphic and literary sources have enabled us to get the general records of his reign. Karṇa was one of the greatest generals of his time. He was victorious in the east, south and west.[3] He was successful in his war against the Pālas of Bengal and at the same time he defeated the kiṇg Vaṅga (eastern Bengal) named Jātavarman. He made matrimonial relations with the Pāla king Vigrahapāla. He gave his daughter Vīraśrī to Jātavarman in marriage.

He also overran the southern district Kāñci (Conjeevaram).[4] He claims to have defeated the Pallavas, the Kuṅgas (Coimbatore district), the Murals (the Malabar coast), the Pāṇdyas of Madurā. He defeated the Cālukya king Someśvara I. All these expeditions must have been over before *circa* 1048-49 A.D. He defeated the Candellas and captured Bundelkhand for some time in 1051 A.D. but he was driven out of Bundelkhand by a feudatory of the Candella king Kīrttivarman named Gopāla.

In the later part of his life, Karṇa had to face reverses. He formed an alliance with Cālukya king Bhima of Gujarat for simultaneous attack on Mālawā from the east and west. But in the meantime Bhoja died in 1055 A.D. and his son Jayasiṁha sought help from Someśvara I who sent his son Vikrmāditya VI for help. It seems that at first instance, the enemy could capture Dhārā but they

1. Alberuni mentions this in the *Kitābulhind*, and his capital at Tiuri. See Mirashi, *op. cit.*, p. xci.
2. Mirashi, *op. cit.*, no. 60. The Piawan rock inscriptions indicate that he erected a Śivaliṅga.
3. *Ibid.*, no. 48.
4. *Ibid.*, p. xciv.

were driven out by Someśvara and Jayasiṁha. Thus the combined efforts of the Paramāras and Cālukyas could avert the disaster.[1]

Soon after that, quarrel broke out between Karṇa and his ally Bhīma over the spoil of the war.[2] Bhīma invaded the Cedi country, defeated Karṇa and forced him to surrender the golden *maṇḍapīka* which they wrested from Bhoja. Thus, it seems that though Karṇa fought a number of battles with many powers, far and near, throughout the greater part of his life he did not get much material advantage from them. According to the *Rasamālā* one hundred and thirty-six kings were attending up on him.[3] He assumed imperial titles like—*Paramabhaṭṭāraka*, *Mahārājādhirāja*, *Trikaliṅgādhipaṭi* and *Nijabhuj-oparājit-aśvapati-gajapati-Narapati*, etc. But at the last part of his life he created enemies for his successor and he could only include Banaras and Allahabad to his paternal territory. Mālawa was regained by Jayasiṁha, the Canadella kingdom also slipped out of his hands[4] and the Cālukyas became foes for several generations. From the Jabalpur and Khairha plates of Yaśahkarṇa we learn that Karṇa himself crowned his son Yaśahkarṇa; it may be presumed that he abdicated the throne in favour of his son due to the failure of his schemes to bring the whole of India under one banner.

Karṇa was great in war and peace alike. He patronised men of letters. The learned scholar Bilhaṇa was paid much regards by the king. He composed the text *Vikramāṅkadeva-Carita*. The other scholars of his court were Vallaṇa, Nachirāja, Karpūra, and Vidyāpati.

1. From the text *Vikramāṅkadeva-Carita* we learn that Someśvara destroyed the power of Karṇa after which glory never embraced the country of Ḍāhala.
2. Ganguly has suggested that friction broke for distribution of spoils in the war but the text *Prabandhacintamaṇi* mentions that Karṇa did not materialise the promise to give the share of the gains. see, Ganguly, D.C., *B.V.B. Series*, V., p. 63.
3. Mirashi, *op. cit.*, p. ci.
4. *E.I.*, I., p. 222.

Karṇa was also a great builder. He built a high and lofty Śaiva temple at Banaras. It was of twelve storeys, and known as *Karaṇa-Meru*. He built a *ghāṭa* at Prayāga which is known as the *Karṇa-tīrtha*.[1] A lofty *triāyatana* temple at Amarkantak is still existing and known as *Karaṇa-Maṭha* or *Karaṇa-Dāhariā-kā-maṭha*. He established a village of Brāhmaṇas which is known as Karṇāvatī (situated near Tewar village, Jabalpur district). The Sarnath inscription dated K.C.E. 810 (1058-58 A.D.) states that a Buddhist monastery was also flourishing during his reign. He was so religious minded that he made the capital at holy city Banaras, where he met learned scholar Bilhaṇa.

Karṇa married a Hūṇa princess named Āvallidevī,[2] the mother of king Yasahakarṇa who succeeded him. His two daughters named Vīraśrī and Jauvanāśri were married to Jātavarman and Vigrahapāla respectively. Yasahakarṇa succeeded him in *circa* 1073 A.D.

Yaśahkarṇa succeeded his father Karṇa shortly after 1073 A.D. He led two aggressive campaigns against Chanipāraṇya (north Bihar) and Andhra. The ruler of Andhra was Vijayāditya VII of the eastern Cālukya dynasty. He had to fight a number of battles in defence of his kingdom and lost many of them. Dāhala was raided by Jayasiṁha, the younger brother of Cālukya Vikramāditya VI before 1081 A.D., while he lost Banaras and Allahabad to Candradeva of the Gāhaḍavāla dynasty. The Paramāra king Lakṣamaṇadeva plundered Tripuri and encamped on the banks of Rēvā (Narmada) for sometime. The final blow came from the Candella king Salakṣaṇavarman who was supposed to have defeated the Cedi king probably Yaśahkarṇa.[3] Thus, all these wars made the Kalacuri power weakened considerably.

He was succeeded by his son Gayākarṇa in the first quarter of 12th century A.D. So far, only two records of his reign are available. The earliest one comes from Tewar dated K.C.E. 902 (*circa* 1150-51 A.D.), which records the erection of a Śaiva temple by a Śaiva

1. The Goharwa grant was made at this place.
2. Mirashi, *op. cit.*, nos. 56 and 57.
3. Ganguly, D.C., *op. cit.*, p.64.

Ācārya Bhāvaśiva. The other inscription is found at Bahuriband (Jabalpur district), which records the erection of a temple of Jaina *tīrthaṅkara* Śantinātha. Most probably, Gayākarṇa lost a portion of Baghelkhand to the north Kaimur ranges to the Candellas as confirmed by the discovery of a hoard of the Candella coins at Panwar. From the *Prabandhacintāmaṇi* of Merutuṅga we learn that he died during one of his expeditions against Gujarat.[1]

He was succeeded by his elder son Narasiṁhadeva before 1155 A.D.[2] while in turn he was succeeded by his younger brother Jayasiṁha, sometime between *circa* 1159-1167 A.D. In the early part of his reign Jayasiṁha fought successfully with the Cālukya Kumārapāla and the king of Kuntala, *i.e.*, king Vijjala (the Kalcuri of Deccan). He could arrest the advance of the Turuṣkas by defeating them in Central India. We do not know whether Jayasiṁha made common cause with the Gāhaḍavālas against the Muslims. He was acknowledged by the south Kośala king Jājalladeva.[3] He bore the high sounding titles like, *Paramabhaṭṭārak*, *Parameśwara*, *Mahārājādhirāja*, etc. He flourished upto *circa* 1176 A.D. He was Śaiva and his spiritual *guru* was Vimalaśiva.

Jayasiṁha was succeeded by his son Vijayasiṁha, last known king of this branch of the Kalacuris. The inscriptional evidences go to prove that he could maintain his authority over Baghelkhand and *Dāhalamaṇḍala* upto 1211 A.D. But soon he had to surrender the northern part of Baghelkhaṇḍ in K.C.E. 961-62 to the Candella king Trailokyavarman. Most probably, in *circa* 1200 A.D. he had to submit himself to the Yādava king Siṁhaṇa.[4] Nothing more is known about him nor do we have any idea about his son Mahākumāra Vijayasiṁha and last prince Ajay Siṁha.

1. It is stated in the said text that while on march he slept on the back of an elephant and a golden chain of his neck caught into a branch of a banyan tree and hanged him till his death.
2. The Bheraghat inscription mentions that queen Alhaṇa devi constructed a temple under the name of Vaidyanātha attached with a monastery and made donation for its maintenance. From Alhaghata inscription we learn that he erected a temple of Aṁbikā. He was Śaiva and his *guru* was Kīrtiśiva.
3. See, Sheorinārāyaṇa inscription.
4. Mirashi V.V., *op. cit.*, pp. cvii-cviii.

Geneological Table[1]

Kṛṣṇarāja
|
(Son)
Śaṅkaragaṇa
|
(Son)
Buddharāja
|
(Son)
Nannarāja
|
(Son)

Vāmarāja or Vāparājadeva
(Founder of the Cedi branch)

Lakṣmaṇarāja
(Founder of the
(Sarayūpāra branch)

Gap.................
Lakṣmaṇarāja I
| (*circa* 841-42 A.D.)
Kokalla I (*C*. 875 A.D.)
|
Śaṅkaragaṇa I or Mugdhatuṅga, (*C*. 890-910 A.D.)
|
Bālaharṣa. (*Circa* 910-915 A.D.)
|
Yuvarājadeva I (*Circa* 915-945 A.D.)
|
Lakṣamaṇarāja. (*C*. 945-970 A.D.)
|
Śaṅkaragaṇa III (*Circa* 970-980 A.D.)
|
Yuvarājadeva II (*Circa* 980-990 A.D.)
|
Gāṇgeyadeva (*Circa* 990-1041 A.D.)
|
Lakṣmikarṇa or Karṇa. (*Circa*-1041-1073 A.D.)
|
Yaśaḥkaṛṇa (*Circa* 1073-1123 A.D.)
|
Gayākarṇa (*Circa* 1123-1153 A.D.)
|
Narasiṁa (C. 1153-1163 A.D.)
|
Jayasiṁha (*Circa* 1163-1188 A.D.)
|
Vijayasiṁha (*Circa* 1188-1200 A.D.)
|
Ajayasiṁha.

1. Shastri has established a new genealogy by placing Vāpārajadeva as the first King of this family who was followed by Sankaragaṇa I. See Shastri, A.M., *Tripuri*, Bhopal 1971, p. 77.

SOCIAL LIFE

The social structure, during the early mediaeval India, was considerably changed. The caste system was not much rigid. As we observe various foreign cultures that invaded India were, in course of time, absorbed by the Indians. Specially, the Śakas, the Gurjaras and the Hūṇas were assimilated by the Kṣatriyas through various matrimonial relations. Gradually, these foreigners forgot their pedigree and legendary origin, and hence claimed to belong to a particular Kṣatriya clan. Thus the Kṣatriya clan multiplied in number and the Hūṇas were included among the thirty-six Kṣatriya families of the best blood.

The Kalacuri king Karṇa (who belonged to the lunar race) married with pride Āvalladevī, a Hūṇa princes and made her the chief queen. She bore a son to him named Yaśahkarṇa who succeeded Karṇa. The available epigraphic and literary sources throw sufficient light on the social and religious life of the people during the reign of the Kalacuris.

The Brahmaṇas were highly respected in society. They were given special patronage by the kings. The epigraphs specifically mentioned of the Vedas, *śākhās* and *gotras* of the Brāhmaṇa donees. Some of the later records of the Kalacuris mention Ṛgvedins who belonged to the Bahvṛichas.[1] They were fairly widespread. They are mentioned in the grants discovered from Gujarat, Uttar Pradesh, Vindhya Pradesh and Chhattisagarh division of Madhya Pradesh.[2]

The Mādhyandina Brāhmaṇas of the *śukla-Yajurvēda-śākhā* are not mentioned in the records of the Kalacuri branch of Tripuri but they are mentioned in the grants discovered from Uttar Pradesh, Gujarat and Maharashtra.[3] Similarly, the Brāhmaṇas of *Kṛṣṇa sākhā* of the *Yajurveda* are also rare.

Kalāñca,[4] the home of *Śāṇḍilyagotra* people is mentioned in the grant of Karṇa. Most of them belonged to the *Sāmaveda*. The

1. Mirashi, *op. cit.*, p.290, no. 56.
2. *Ibid.*, p. clxv.
3. *Ibid.*
4. *Ibid.*, p.268. The place is situated in the Bongara district of north Bengal.

original home of Mādhyandina-*śākhā*, *i.e.*, Takāri is mentioned in the southern Kalacuri grants.[1]

It seems that the Ṛgvedins as well as the Brāhmaṇas of *Śāṇḍilyagotra* belonging to the *Sāmaveda*, were mostly patronised by the Kalacuris of Tripuri.

Brāhmaṇas were attracted from far and wide by the southern Kalacuris and they migrated from Uttar Pradesh and Madhya Bharat. Those who migrated from outside became popular with the surname of their original place like Māthura, Nāgara[2], etc.

The performer of sacrifices was called as *Dīkṣīta*.[3] Only the Brāhmaṇas maintained sacred fire and performed the *gṛha* rites. But some of them were holding high posts like Prime Minister of a state, for instance, the Prime Minister of Lakṣmaṇarāja II was a Brāhmaṇa named Someśvara who was regularly performing *Daśapūrṇamāsa* and other sacrifices. Brāhmaṇas were known as *Purohita*, *Mahāpurohita*, etc. They were encouraged to obtain proficiency in the *darśanas* like Mīmāṁsā, Nyāya, Vedānta, etc. They were allowed to hold philosophical discussions in royal courts. Some of the Brāhmaṇa Prime Ministers like Someśvara, Bhākamiśva, etc., are eulogized in the Kalacuri records for their proficiency in the diplomacy and victory in the battle-fields,[4] while in some records Brāhmaṇas are mentioned merely as the *praśastikāras*.[5]

The second community was the Kṣatriyas. Their status in society was high. The Kalacuris claimed themselves to be the descendants of Kārtavīrya Arjuna of the Lunar Race. They had relations with all the contemporary Kṣatriyas viz., the Cālukyas Candellas, Pālas, Rashṭrakūtas and Gurjaras. High and honourable posts, were

1. *Ibid.* Most probably, this village is identical with the homonymous village in the Gaya district.
2. Sankalia, H.D., 'Studies in the Historical and Cultural Geography and Ethnography of Gujarat', *B.D.C.R.I.*, no. 3, 1949, p. 207. The original place of the Nāgaras is still not clearly known but Sankalia opines that their original place might be Nagpur or Ahichchhatra (modern Ramnagar in Uttar Pradesh).
3. Mirashi, *op. cit.*, p. cixvi.
4. *Ibid.*, no. 44.
5. *Ibid.*

mostly held by the Kṣatriya but some of them were leading peaceful life.[1]

The third caste was of the Vaiśyas, They were strictly engaged in trade and commerce.[2] Some of the villages were named after the name of this community, viz., *vāṇin-nagara*, (the town of the Vaiśyas).

A grant from the southern Kalacuri region gives us the religious acts of a Vaiśya; a merchant named Vallabharāja (a feudatory of the Ratanpur Kalacuri) who constructed a temple, tank and reared mangoe groves.[3]

The Kāyasthas were also an influential community in society. The Rewa Stone Inscription of Karṇa dated K.C.E. 800[4] mentions a legendary origin of the Kāyastha caste. This inscription states that a sage named Kāchara who practised penance at Kulāñca was the founder of this community. In course of time, the Kāyasthas took active part in administration and held high posts like that of a Prime Minister. Gollaka the descendant of Kāyastha family was the Prime Minister of Yuvarājadeva I. He was orthodox and caused to carve the images of various incarnations of Viṣṇu, viz., Matsya, Kūrma, Varāha, Balarāma, etc., out of the huge rocks at Bandhogarh. Someśvara served his king as a diplomat and as the commander in the battle-field.

The Vāstavya family is also mentioned in the records of the southern Kalacuris. Govinda, a member of the Vāstavya family migrated from the *Cedimaṇḍala* to Chhattisagarh whose sons viz., Ratnasiṁha and Devagaṇa were famous *praśastikāra*.[5]

The lower castes like *sūtradhāra* are occasionally mentioned. However, an untouchable like Devapāla of the *Mocī* caste is mentioned in the later records. He constructed a temple of Nārāyaṇa at

1. They are mentioned as an expert in calligraphy and *praśastikāra* in the records of the southern Kalacuris of Ratanpur. See *Ibid.*, Nos. 93, 96, 97, 120.
2. *Ibid.* no. 73.
3. He was favoured by the queen Lachchhalladevi wife of Ratnadeva. *Ibid.*, no. 100.
4. *Ibid.*, no. 51.
5. See, f.n. 1.

Khalavāṭikā (Khalari) in the Raipur district. It indicates his sound financial position and inclination towards religion.

The position of women was high. Polygamy was in vogue as evidenced from the epigraphic and literary sources. For instance, Yuvarājadeva I married several princesses from distant countries. Gāṅgeyadeva had hundred wives. According to the Khairaha and Jabalpur plates, all the hundred wives immolated themselves on the funeral pyre of the king. Mention may be made of another instance where a prince named Ulhaṇadeva died in a fight with king Jayasiṁha of Tripuri and his three wives performed *Satī*. The *Satī* custom was prevalent in society, though Sheorinarayan inscriptions suggest that it was not obligatory.[1] We find some evidence of the dowager queens who helped in the administration, *e.g.*, the later Kalacuri records mention the help of notable queens Alhaṇadevī and Gośaladevī in the administration.[2]

RELIGION

The tendency of performing Vedic sacrifices seem to have vanished from society after the sixth century A.D.[3] But the Puranic Hinduism was making a greater headway since quite earlier times. Several gods of the Brahmanic faiths, *i.e.*, Brahmā, Viṣṇu, Maheśa, Gaṇeśa, and Kārttikeya attained importance and sectarian cults were gaining popularity. The available epigraphic and numismatic data enable us to understand the spread of different sectarian cults. The temples and several donations to Viṣṇu and Śiva prove their importance during mediaeval India.

However, Śiva gained support of the rulers and become prevalent in society. The earlier Kalacuri rulers were ardent Śaiva. It is emphasized by their titles like *Paramamāheśvara*, etc. They might have constructed temples for their *iṣṭa devatā* but the architectural remains are not available now.

1. *Ibid.*, p. clxix.
2. *Ibid.* Nos. 60, 69.
3. The *śrauta* sacrifices were rarely performed but the *gṛha* rites, such as the *paṇca-mahāyajñas* were in vogue among the Brāhmaṇas as evident from the earlier Kalacuri grants.

The major gods of the Hindu Trinity, viz., Brahmā, Viṣṇu and Rudra were highly praised in the Karitalai inscription of the Kalacuris of Tripuri. It indicates the eclectic spirit of the age. Though the temples dedicated to Brahmā are not available, nevertheless we find numerous subsidiary images in various temples of the Cedi country. However, next to Śiva, Viṣṇu seems to be a popular god, for instance, the *Āmātya* of Yuvarājadeva I named Gollaka caused the figures of the various incarnations of Viṣṇu like the Matsya, Kūrma, Varāha, Balarāma, Paraśurāma carved out along with a huge image of Śeṣa-śāyin Viṣṇu at Bandhogarh.[1] The Brāhmaṇa minister Someśvara used to perform *Vedic* sacrifices and he erected a huge temple of Varāha-Viṣṇu in the name of Somasvāmin at Karitalai (Jabalpur district).

Not only the common people but also the kings like Lakṣmaṇarāja made donations to the Brāhmaṇas. His queen Rohaḍā and son Śaṅkaragaṇa III made donations to the temple of Viṣṇu. Building of a temple and making donations by a śaivite king suggests his liberal attitude. The prince Śaṅkaragaṇa is said to be a *parama-vaiṣṇava*. He built a temple of Śaṅkar anārāyaṇa at Baragaon which seems to be quite contrary to the Kalacuri traditions.

Mention may be made of a temple of Jalāśayana (Viṣṇu) at Mukundapur (Rewa) which was constructed by a *śreṣthin* Dāmodara.

The figure of Gaja-Lakṣhmī on the Kalacuri coins indicate their devotional outlook towards Viṣṇu.

Inspite of all the evidences mentioned above, śaivism became paramount religion in the country of Ḍāhala. It was actively patronized by almost all the kings of the Kalacuri dynasty till the down fall of their reign.

During the period, *circa* 8th-12th century A.D., śaivism received tremendous support from the Kalacuri kings and common people. It influenced much the political as well as the religious life of the

1. The author could not visit the place because of certain conditions made by the Maharaja of Rewa, but was able to observe a photograph of it at the American Academy Banaras. See, A.A.B. Neg. No. 59.24.

period. The śaiva *Ācāryas* got special patronage of the kings. Right from Yuvarājadeva I until the end of the reign of the Kalacuri king Vijayasiṁha, we find a long list of the śaiva *Rājagurus*.[1] These *Rājagurus* played significant role in the field of art and architecture. They were also spiritual preceptors of the contemporary kings.

Yuvarājadeva I was an ardent śaiva; he invited the śaiva *Ācāryas* of the Mattamayūra clan[2] from far and wide places to his country and constructed magnificent śaiva temples and monasteries at Gurgī, Mahsaun, Chandrehe, Bilhari, Bheraghat, etc. His spiritual *gurū* was Prabhāvaśiva, who is mentioned in both the Chandrehe and Gurgi inscriptions. He belonged to the Mattamayūra clan. The Malkāpuram inscription of the Kākatīya king Rudradeva states the Yuvarājadeva made munificent grant of three lakhs of villages of the *Dāhala-maṇḍala* to Sadbhāvaśambhu (Prabhāvaśiva) who founded a monastery known as *Golakī-maṭha*.[2] According to Radheysharana[3] the name of Gurgi might have derived from the *maṭha* known as *Golakī-Maṭha*,[4] which seems to be not plausible because the *Golakī-Maṭha* is identified with the sixty-four Yoginī temple at Bheraghāt. From the Gurgi inscription of Kokalladeva, we learn that Yuvarājadeva built a lofty temple like mount Kailāśa at Gurgi. The height of the temple can be deduced on the basis of its *toraṇadvāra*[5] and a huge *āliṅgana-mūrti* of Hara-Gaurī which measures 3.97 metres in height and 1.63

1. A list will be given at the end of the chapter. This list is prepared on the basis of available inscriptions discovered so far from various parts of the country. The list is based on spiritual pedigree, *i.e.*, *Guru* and *śiṣya* traditions not as the father and the son.
2. Purandara was the fifth *Ācārya* of the Mattamayūra clan. The Ranod inscription (former Gwalior State) states that king Avantivarman was intiaited by Purandara to the śaiva faith. Later on, Purandara built a *Maṭha* at Mattamayūra town and at Ranod. On the basis of the remains of the Hindu monastery, Mirashi has identified the town with Kadwaha near Terahi and Mahua. But Pathak has opposed the view and he has located the city of Mattamayūra, (the capital of Avantivarman) in the Rohtak region. See, Pathaka, V.S., *S.C.N.I.*, 1960, pp. 33-34.
3. Radheysharana, *Itihasa Anuśilana*, I, pt. I, p.95.
4. *J.A.H.R.S.*, IV, pp.157 ff.; also, Radheysharana, *op. cit.*, p. 95.
5. The *toraṇadvāra* is now re-installed in front of Rewa Palace.

metres in breadth. Cunningham[1] has conjectured that the temple where this huge image was enshrined, might have been 100 ft., (30 m.) in height. Banerji[2] says that the height of the temple must have been 150 feet (about 45 metres) from the ground level. This lofty temple was situated on the northern side of a temple erected by *Ācārya* Praśantaśiva. Radheysharana[3] opines that the circular *garbhagṛha* type of śaiva temples is indigenous conception of Prabhāvaśiva and his disciples. The temples at Mahsaun and at Chandrehe are unique examples of the Kalacuri style of the temple architecture. Banerji called it a Cedi style.[4] Yuvarājadeva's queen Nohalādevī was also a śaiva and she donated many villages to the śaiva monastery.

The son and successor of Yuvarājadeva I named Lakṣamaṇarāja paid much respect to the śaiva *Ācāryas*. His spiritual *guru* was Somaśambu. Besides him, he patronised other *Ācāryas*, viz., Hṛdayaśiva, whom he called from Madhumati and appointed him as an incharge of the Vaidyanātha and Nauhaleśvara *maṭhas*. Hṛdayaśiva's disciple Aghoraśiva was appointed incharge of the Nauhaleśvara-*maṭha* later on.

Śaṅkaragaṇa, the son and successor of Lakṣamaṇarāja, was a Vaiṣṇava; he ruled for a very short time. But his son Yuvarājadeva II was an ardent śaiva. His spiritual *guru* was, probably, Vāmaśambhu.

Kokalladeva II was also a śaiva and his spiritual preceptor was Vimalaśiva who was succeeded by Vāstuśiva; the spiritual *gurū* of king Gāṅgeyadeva. The illustrious king, Karṇa's spiritual preceptor was Rudraśiva.[5] The spiritual *gurū* of king Yaśaḥkarṇa was Puruṣaśiva and his disciple Śaktiśiva was preceptor of Gayākarṇa. Kirtiśiva, the disciple of Śaktiśiva was the spiritual preceptor of king Narasiṁhadeva.

1. Cunnigham, A., *A.S.I.*, XXI, p. 152.
2. Banerji, *op. cit.*, p. 43.
3. Radheysharana, *op. cit.*, p. 97.
4. Banerji, *op. cit.*, p. 45.
5. The Jabalpur inscription of Vimalaśiva, *E.I.*, XXV, pp. 30 ff., and Pathak, V.S., *op. cit.*, p. 50.

According to the Jabalpur inscription, Vimalaśiva[1] was the last preceptor of the Kalacuri king Jayasiṁha.[2] It seems that for sometime he was the *guru* of Narasiṁhadeva also.

The Kalacuri inscriptions provide us a fair glimpse of the life of *Ācāryas*. We find a big genealogy of the *Ācāryas* running from Yuvarājadeva I till the fall of the Kalacuri dynasty. These *Ācāryas* are sometimes mentioned in the records with their original places which indicate that they were attracted and called by the rulers to the capital. Some of the *Rājagurus* are mentioned among the royal officers who received the grants of the villages, lands, etc. They are communicated by the copper plates and charters. For instance, if the Malkāpuram inscription contains the facts, then one-third of the total revenue of *Dāhala-maṇḍala* was going to the *maṭha* only. Mention may be made of the Gurgi and Bilhari inscriptions where the donations of the villages[3] are recorded for the maintenance of the monasteries and temples only. From the Chandrehe inscription we may, however, presume that the life of the *Ācāryas* was quite peaceful and they were given all sorts of help to perform their austerities in the monasteries. Mostly, the monasteries were built on the bank of a river or sometimes, were provided with a large tank or a well.

We do not have a detailed information about the maintenance of the monasteries. The Malkāpuram Inscription informs us that Viśeśvaraśambhu adopted some measures for maintenance of the *maṭha*. He constituted the villages into an *agrahāra* and established a *maṭha*, *Satrālaya* (Charitable feeding house), *Ārogyaśālā* (hospital), *Prasūtiśālā* (manternity home), and a college for teaching several branches of Sanskrit. He appointed, a *kāyastha* (as an accountant), a physician, and also a group of ten persons as *grāmasyarakṣikāh* bearing the appellation *Vīrabhadras*. They were permitted to perform

1. He hailed from the Kerala country.
2. Mirashi, *op. cit.*, p. 64, and p, clvii.
3. Pantulal, R.J. *J.A.H.R.S.*, IV, pp. 147-54. The Kalacuri inscriptions mention *Vyākhyānaśālas* (lecture halls) *sattrās* (Charitable feeding houses) and gardens with which the *maṭhas* were provided. See., Mirashi, *op. cit.*, no. 60.

punishments for serious offences. The *maṭhas* and *Satrālayas* were provided with six *brāhmaṇas* for several duties. Other facilities like the staff of *bhaṭāh* (peons) were known as *Vīramuṣṭis* were also given to the village and *maṭhas*. Mention may be made of artisan class headed by a *sthapati* and a group of dancers, singers and musicians for each *agrahāra*. The rules and qualifications for the above appointment of the various posts were also fixed.

The income of the *agrahāra* was donated to the monasteries and on account of the donations, the Śaiva *Ācāryas* were performing penance for the welfare of the people.

The Bilhari Inscriptions states that king Lakṣmaṇarāja II marched from Tripuri to Somanātha Pattan with his whole armoury and worshipped Somanātha. He offered a golden serpent (*Kāliya-Nāga*), to the god which was obtained by him from the king of Orissa.[1]

During the reign of king Karṇa many religious buildings, temples and monasteries were built, for instance, a lofty temple at Banaras known as Karaṇameru and a *ghāṭa* at Prayaga called Karṇatīrtha still survive in the names. Most of the famous temples were built during his period. The temples at Sohagpur, *triāyatan* temple of Karṇa at Amarkantak, etc., are assigned to his period.

Apart from the kings, high officials like ministers and the common people also played significant role in constructing the temples and other religious monuments showing the secularism of the state.[2] Mention may be made of a Kāyastha *Āmātya* of Yuvarajadeva I who converted himself to the Śaiva faith without any pressure of his lord and Vāpulla, (one of the generals of the king Karṇa) built a *pañcāyatana* temple of Lakṣmī-Nārāyaṇa.[3]

1. Mirashi, *op. cit.*, p. clx.
2. The Sheorinarayan inscription mentions that a *Mocī* (shoe-maker) built a magnificent temple of Viṣṇu.
3. Rewa Stone Inscription of Karṇa, K.C.E. 800.

Jainism[1] and Buddhism[2] flourished simultaneously with the Brahmanical faiths. A number of images of the Jaina *tīrthaṁkaras* and a few Buddhist images are discovered from the entire region which confirm the view. At Saranath, Māmaka (the wife of Dharmeśvara, a follower of the Mahāyāna) got a copy of the *Aṣṭasāhsrikā-prajñā* written, which she got prepared on the order of the venerable monks of the Mahābodhi Mahābihāra.

Most of the Kalacuri grants to the Brāhmaṇas are made on sacred *tithis*, on the occasion of *Śrāḍha*[3] ceremony. The *tithis* were following lunar eclipse, while some of them are made on *kārttika-pūrṇimā*.[4] Mention may be made of a grant which was made on *Yugādi* (New year day). No grant is found on the occasion of a solar eclipse.

The *śākta* cult was also flourishing in the country as evident by the discovery of various *śakti* images which will, however, be discussed in the chapter on iconography.

CULTURAL GEOGRAPHY

The distribution of the monuments, inscriptions and different places mentioned therein, prove that the Kalacuris of Tripuri must have ruled over a large empire. But this big empire was neither acquired by one king nor it was the achievement of single compaign. No doubt, the illustrious kings like Gāṅgeyadeva and Lakṣmikarṇa made extensive conquests and thus they extended the boundary of their empire. However, sometimes, weak monarchs had ascended the throne and lost a few parts of their territory and even could not protect themselves from the invaders.

1. The images of *tīrthaṁkaras*, and other female deities are preserved in Dhubela and Allahabad Museums. A lofty image of *tīrthaṁkara* is still preserved in a small shrine at Bahuriband which was installed by a *Sāmanta* of Gayākarṇa.
2. The account of Yuwan-Chwang informs us that there were more than hundred Buddhist monasteries and about 10,000 Brethren, all Mahāyānists, near the capital of southern Kośala. See. Watters, T., *O.Y.C.*, II, p. 200.
3. Mirashi, *op. cit.*, no. 48.
4. *Ibid.*, no. 50.

Some of the monuments are only a part of the glorious religious and civic monuments of the large kingdom of the Kalacuris. These monuments give the approximate idea of their field of cultural activities which enable us to determine their territorial boundary.

The northern boundary of their territory might be the lower course of the river Gaṅgā, *i.e.*, from Allahabad to Banaras as indicated in the inscriptions of Karṇa.[1] The places mentioned in the inscriptions are Prayāg, *Kusumbapaṭṭalā* (Kauśāmbī) and *Candapahā* (Chanpaha) in the Allahabad district, Srusī (Sursī) in Mirzapur district, Sarnāth, *Karṇaghaṇṭā* in the Banaras district.

The southern boundary was probably the upper course of the river Narmda, *i.e.*, from Amarkantak in the Shahdol district to the foot of Bhanrer hill (Jabalpur district).[2] The monuments and the places mentioned in their records are at Amarkantak, Sohagpur Maribagh, Narasimhapur and Dharhar, etc., Baragaon in the Mandala district, Bheraghat, Gopalpur and Tewar in the Jabalpur district.

The western as well as north-western boundary may be approximately determined from the valleys of the rivers Sonar and Bearam as confirmed by the monuments discovered at Nohata, Abhana in the Damoh district and further north alongwith the lower part of the Panna ranges up to lower Yamuna valley near *Kosam*.[3] Apart from the monuments found in the region, the inscriptions discovered at Lalpahar (Satna district), Chhoti-Deori (Jabalpur district) and the places mentioned therein determine the boundary on the west and the north-west side. The boundary on the east and the south-east lies at the north spur of Amarkantak from Ghaghra to Deogarh alongwith the river Gopat from its origin to confluence with the river Son, in the north-east direction upto Banaras.[4] The rivers Son and Karmanasa might be the last boundary towards the above mentioned direction.[5] The monuments and inscriptions are discovered at Chandrehe (Sidhi district), Sursi (Mirzapur district) as well as Sarnath in Banaras district.

1. Mirashi, *op. cit.*, nos. 48, 50.
2. Radheysharana, *J.M.I.P.*, V, p. 47.
3. *Ibid.*
4. Radheysharana, *op. cit.*, p. 48.
5. *Ibid.*

On the north-east, the river Karmanasa seems to be the final boundary which was occupied during the reign of Gāṅgeyadeva and Karṇa.

The geographical limits of the Kalacuri kingdom thus range approximately from 22°30′ North to 25°45′ North latitude and between 79°30′ East and 83°00′ East longitude.[1]

From the above approximate boundary of the Kalacuri empire, we may presumably say that their influence ranged from the capital Tripuri (in the south-west) to Banaras and Mirzapur (on the north-east) and from Amarkantak to the Bhanrer range in the south. The river Ganga was the boundary from Allahabad to Banaras in the north. The eastern boundary was the river Karmanasa (a tributary of Ganga). Thus, the length of their territory, from east to the west was about 360 km. and the width *i.e.*, from north to the south was about 320 km.[2]

The whole empire may be divided into three natural divisions, *i.e.*, (1) The Gangetic valley, (2) The Narmada valley, and (3) The hilly areas.

(1) *The Gangetic Valley*

The river Gaṅgā and its tributaries like the rivers Yamuna, Tons, Karmanasa drain the northern part which was the lower plateau of the Kalacuri kindom. The land is most fertile and thickly populated. The important places of the monuments and inscriptions are Sarnath, Karnaghanta (Banaras district), Sursi (Mirzapur district), Goharawa Pabhosa, Prayaga (Allahabad district), Alhaghat, Lalpahar, etc., (Satna district).

(2) *Narmada Valley*

This valley is a narrow strip formed by the Narmada and its tributaries like Hiran, etc., in the south-western part of the Kalacuri empire. It is comparatively less fertile than the Gangetic valley. But it had always been the region of central power or had the capital Tripuri. It has older alluvium deposits which is blackish, sticky

1. Radheysharana, *op. cit.*, p. 48.
2. *Ibid.*
3. Radheysharana, *op. cit.*, p. 51.

and fine grained. It is bounded by escarps of Bhanrer range in the north-east and by Satpura hills in the east.[1] Tripuri, Bheraghat, Gopalpur, Bahuriband, Bilhari, Sihora, etc., are the important places in this valley.

(3) *The Hilly Areas*

The major part of the Kalacuri kingdom was covered by the hills. They spread from the east to the west. Three prominent parts of the hills may be mentioned as follows :

(A) The western ranges of the Vindhyas,
(B) The Eastern Vindhyas and the upper Son Valley, and
(C) The south-eastern ranges of the Satpura and the lower Son Valley.[2]

(A) The Western Ranges of the Vindhyas

The ranges are south-eastern escarpments of the plateau. It starts from near the confluence of the river Hiran with the river Narmada, running towards the north-east and borders the courses of the rivers Hiran, Katangi, Mahandi. Towards the north-west of the plateau low hills are existing. The south-western faces are covered with the Bhanrer range upto Katangi. The rest of the hills are known as Kaimur range. Baragaon, Chhoti-Deori, Bharatala-Deori (Jabalpur district) and Nohata, Abhana (Damoh district), are the important places in the western parts of the Vindhyas.

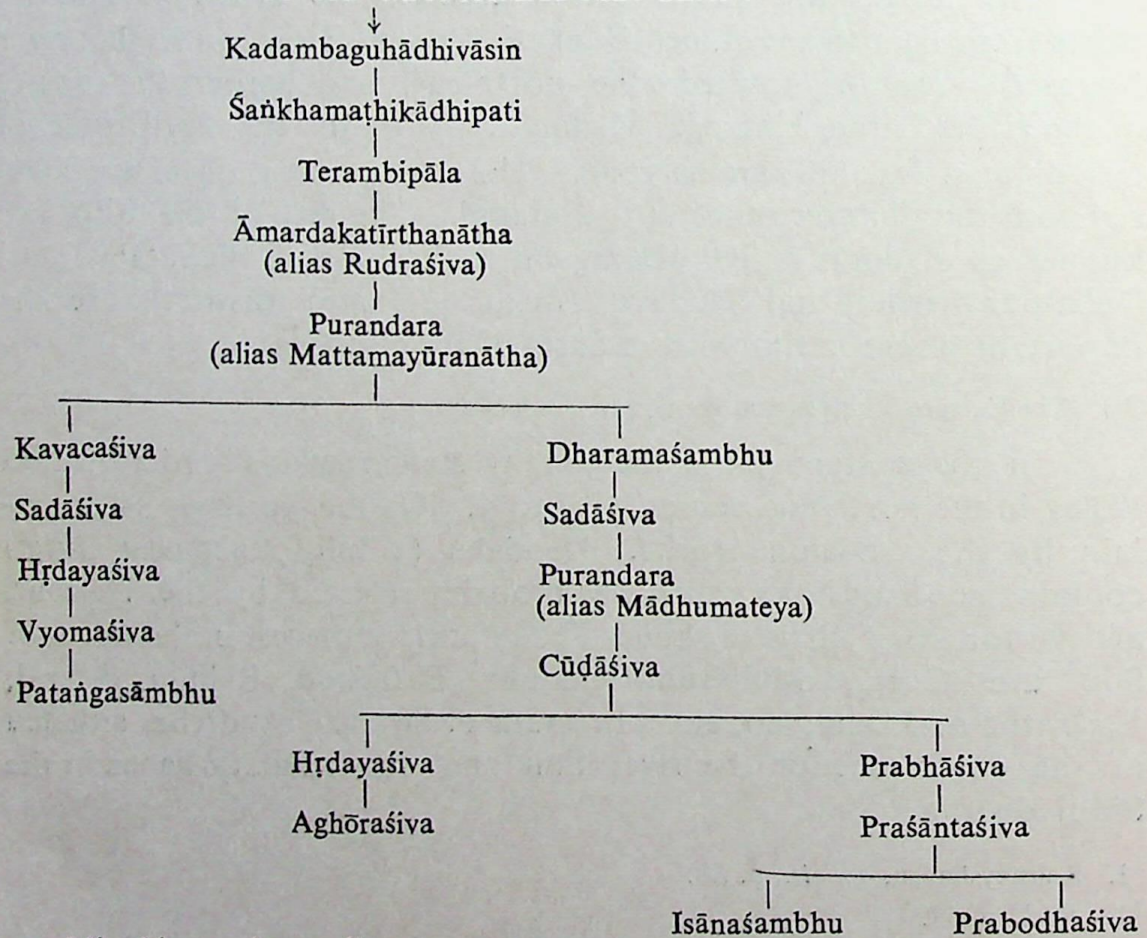
(B) The Eastern Vidhyas and the upper Son Valley

In the eastern parts, the Vindhyas escarpments border the Son valley in the north and run parallel to it. On the north it is underlain by the sandstone rocks. Deodaha (a hilly tract near Gurgi) contains fine sandstone which was probably selected by the Kalacuri artists for their artistic skills. The important places, in the north of Son are Gurgi, Mahsaun, Khajuha, Baragaon, Rehuta, Marai, Baijnatha and Deotalao, etc. In south of Son is Chandrehe, situated at the confluence of the river Son and its tributary Banas in the Sidhi district.

1. Radheysharan, *op. cit.*, p. 51.
2. *Ibid.*, p. 52.

(C) The South-Eastern Ranges of Satpura and the lower Son Valley

It extends from west to the east along the Narmada valley throughout its length upto Jabalpur. Several river valleys and hills are found between Amarkantak and Jabalpur. Two rivers Narmada and Johilla traverse their upper courses from the spurs of Amarkantak. Subsequently, the river Narmada takes a western course, while the river Johilla takes a north-eastern course to join the river Son. The prospect of the settled life in this area is meagre. The forest abounds in the Sal and Teak trees. The monuments are mostly found along the lower course of the river Son in the east of the Amarkantak escarp. The dense forest might have had some natural routes of communication from Tripuri to Amarkantak. The important places of the Kalacuri monuments are Sohagpur, Antara, Singhpur, Bandhogarh, Amarkantak, etc.

ŚAIVA *ĀCĀRYAS* OF THE MATTAMAYŪRA CLAN.[1]

1. Mirashi, *op. cit.*, p. cliv.

ARCHITECTURAL REMAINS

ŚAIVA TEMPLE (MAHSAUN)

The temple is situated at Mahsaun, a village situated at a distance of about 15 kms. from Rewa and about 2 kms. away towards south from Rewa-Gurh road. The place is situated very close to the Gurgi mound.

The temple stands on the bank of a big tank, on a ruined *jagatī*. It faces west and consists of a circular *garbhagṛha*, rectangular *antarāla* and *maṇḍapa*.

EXTERIOR

There are two flat mouldings at the *adhiṣṭhāna*; the preserved and developed form of which can be seen in Chandrehe temple. Above these mouldings there is another moulding which is adorned with *ardharatnapuṣpa*. This scheme of decoration continues on entire *adhiṣṭhāna* including *maṇḍapa*. Above it, at a certain height, below the *jaṅghā*, a flat moulding is provided with a modified form of *candraśālā* design. The entire *adhiṣṭhāna* is surmounted by two mouldings, *i.e.*, the *kumuda* and a flat moulding, while the later one is decorated with *candraśālā* design.

The *jaṅghā* is divided into three parts by two *bāndhanās*. These *bāndhanās* are decorated with *puṣpakarma* and *mālākarma*, the lower and upper respectively. The upper two parts are smaller than the lower one.

The *jaṅghā* is surmounted by deep mouldings but only lower moulding exists now. It is decorated with *mālākarma*. The temple has lost its *śikhara*. The above mentioned scheme is continued on the walls of the *antarāla* too.

Thus, the external wall of the *garbhagṛha* is horizontally divided into three, but vertically it is divided into thirteen *rathas*. These plain *rathas* are projected from the wall and each of them, might had been corresponding equal number of the *rathas* but damaged.[1]

The wall of the gable-roof starts from the corresponding height of the topmost moulding of the *jaṅghā*. On the north it bears a figure of standing Śive with two arms, one of his hands is in *abhayamudrā*.

Facing west, the *śukanāsikā* bears two panels of *devakoṣṭhas*. Both the panels contain a row of three *devakoṣṭhas*, flanked by round *kuḍyastambhikās*. Each *devakoṣṭha* contains a *ratnapuṣpa*. In both the panels, the central *devakoṣṭha* is bigger than the either side *devakoṣṭhas*. On the top, a big *devakoṣṭha* is placed, flanked by the round *kuḍyastambhikā*, but empty. On either side of it, specially, on the north an *apsara* is represented; close to her the figure of standing Brahmā is visible.

The topmost *devakoṣṭha* is surmounted by the *candraśālā* design.

The *maṇḍapa* is open from either side, *i.e.*, the north and south. A ribbed *chhajjā* runs along three sides of *maṇḍapa*. The roof is built by placing the plain slabs but seriously damaged.

INTERIOR

A flight of five or six *sopānas* leads from earth level to the *maṇḍapa*, on the west. On either side of the entrance, a row of four *stambhas* supports the roof. The front *stambha* is placed jointly and the last is a *kuḍyastambha*. All the *stambhas* are divided into two by a *śilāpaṭṭa*, which serves as the bench for the upper part of these *stambhas*. The lower part of the *stambhas* and *kuḍyastambhas* is comparatively thicker than the upper part. The lower part is smaller in height than that of the upper part, for instance, it measures 1.7 metres and 1.73 metres, lower and upper respectively excluding

1. The images are fixed on the walls but we doubt its original place.

the thickness of the *śilāpaṭṭas*. These *stambhas* have bracket *śīrsa*. All the *stambhas* are square with chamfered corners.

The *maṇḍapa* measures 4.25×2.46 metres in length and breadth. The *dvārā* to the *garbhagṛha* measures 2.75 ×1.10 metres in length and breadth respectively. The *dvāra-śākhās* are quite plain like the *śākhās* in the Chandrehe temple.

The *antarāla* is a very small chamber with a *kuḍyastambha* on either side. These *kuḍyastambhas* are square at the base and the corners are chamfered.

The *garbhagṛha* is circular internally as well as externally. At the centre a *liṅga* is placed without *arghapaṭṭa* but its *vinirgama* is on the north.

This temple is second specimen of circular type, discovered so far, in the Kalacuri territory. It is supposed to be one of the earliest temples of the Kalacuris.[1]

ŚAIVA TEMPLE (CHANDREHE)

The temple is situated at a village Chandrehe in district Sidhi (M.P.). The temple stands on a high *jagatī* on the right bank of river Son, at a distance of 50 Kms. near Rewa-Bhanwarsen road.

EXTERIOR

The temple is built on a circular ground plan externally as well as internally. It consists of a circular *garbhagṛha*, rectangular *antarāla* and *maṇḍapa*.

The *jagatī* measures 15×10.25×2.15 metres in length, breadth and height respectively, and faces west. The *jagatī* is reached by a flight of eight *sopānas* from ground level. A further flight of six *sopānas* leads from *jagatī* to the *maṇḍapa*.

There is a *khura* type of moulding at the *adhiṣṭhāna* which is surmounted by two flat mouldings. They are slightly sunken and adorned with *candraśālā* design. Above this, it bears a *kumuda*

1. Radheysharana, *A.I.O.C.* pt. II, p. 41 (23rd Session, Aligarh).

moulding surmounted by two flat mouldings which are also decorated with *candraśālā* design. These mouldings are continued on the entire *adhiṣṭāna* of the temple but above it, the decorative motif differs in scheme. A flat moulding with *candraśālā* design is introduced which bears the super-imposed *candraśālā* design. It continues on the walls of *antarāla*. This flat moulding is surmounted by two other mouldings which are adorned with *ratnapuṣpa* and *candraśālā* design respectively. There is a sunken decorative *paṭṭikā* between the two.

The entire *jaṅghā* is divided into two tiers by a *bāndhanā* with two mouldings. The lower moulding is flat and decorated with the *ratnapuṣpas*. The lower tier is bigger than the upper one. The entire external walls of the *garbhagṛha* are divided, vertically, into eleven *rathas*. They are projected from the walls and are absolutely plain. The walls of *antarāla* are plain. The upper tier is smaller and plain, but it is surmounted by three deep mouldings among which the lowermost is adorned with the *Kīrtimukhas*. All these arrangements continue on the walls of *antarāla*.

Each *ratha* emanates corresponding *rathas* from the base of *śikhara* and they reach the *āmalasāra*. They are crowned by *candraśālā* design. The *rathas* are adorned with a modified form of *candraśālā* design. The *rathas* are represented by sunken line on the *śikhara*.

The *āmalasāra* is placed very close to the *rathas* due to which the entire *śikhara* looks stunted. Apart from that the *rathas* are less curved which form a stunted shape of the *śikhara*.

The *āmalasāra* touches the *skandha* and crowned by the *caṇḍrikā* over which an *āmalasārika* is placed with a *kalaṣa*.

Corresponding the height of the base of *śikhara*, the *gable-roof* starts with a horizontal panel of *devakoṣṭhas* which bear the *gajathara* elephant faces like decoration. Above this panel four horizontal *paṭṭikās* are placed, adorned with *ratnapuṣpas* and *condraśālā* designs. The upper panel bears two miniature temples, under these temples, two male figures are visible are flanked by *kuḍyastambhikās*.

On either side of them, one more human figure is sculptured but all these figures are unidentifiable because of unapproachable height. Above this, two more *paṭṭikās* are placed, which are decorated with *latākarma* and *jālakarma* respectively. At the top, a *devakoṣṭha* is shown which contains a *ratnapuṣpa*. It is surmounted by super-imposed *candraśālā* design. The above mentioned decorative scheme is attempted on both the sides, *i.e.*, the north and south walls of the gable-roof.

Facing west, the *śukanāsikā*, at the base, has a panel of three *ratnapuṣpas* which are separated by the *kuḍyastambhikās*. The central *ratnapuṣpa* is bigger than the others. This panel is flanked by two miniature temples on either side. Above this, it is decorated with the *caitya*-medallions. In the centre of the topmost medallion, a four faced deity is sculptured but unidentifiable. In other temples of the Kalacuris these are generally empty. For instance, in the Amarkantak group, these medallions are usually left empty.

The *kuḍyas* of the *maṇḍapa* on the north and south, have two common mouldings at the base, decorated with the *latākarma* and *ratnapuṣpas*, above which, they are divided into ten vertical *pattikās*, which are represented alternately sunk. This panel is surmounted by two mouldings of the same nature, as the base. The back resting walls contain different style of decoration. Here, the vertical *paṭṭikās* are separated by double *kuḍyasṭambhikās* formed by placing the *ghaṭas*, one obove the other. The *kuḍyas* facing west, bear a peculiar motif, *i.e.*, modified form of *ghaṭapallava* design is shown between the *latākarmas*. Each panel is separated by a bigger *ratnapuṣpa*.

The roof of the *maṇḍapa* is built on *phāṁsanā* style but now it is seriously damaged. A graceful *chhajja* runs on all the three sides of the *maṇḍapa*.

INTERIOR

The entrance to the *maṇḍapa* is on the west. The *maṇḍapa* measures 2.45 x 2.25 metres in length and breadth respectively. The *kuḍyas* are divided into two brackets by a *kuḍyastambha*. On either

side of the brackets, there is a *kuḍyastambha*. The *kakṣāsamas* support the *stambhas*. The bench measures 64 cms. The *stambhas* support the weight of the roof of the *maṇḍapa*. The central square *stambha* is flanked by a *kuḍyastambha* on the east and a square *stambha* on the west. They measure 1.25 metres in height excluding the cruciform capitals. They are decorated at the base and *śīrṣa* with the *rekhā-karma* and *latākarma* but the shaft is quite plain with the chamfered corners.

The *vitāna* is built by placing the circles one above the other. The space of the circles is decorated with the *Kīrtimukhas* an *puṣpakarma*. At the centre a *vikasita puṣpa* is placed.

The *dvāra* measures 1.66×87 metres. The *śākhās* are quite plain but the *udumbara* is decorated with *latākarma*.

The *antarāla* measures 1.68×63 metres in length and breadth respectively, and consists of a *kuḍyastambha* on either side.

The *garbhagṛha* is circular as mentioned above. The level of it is slightly higher than the *maṇḍapa*. At the centre, an *arghapaṭṭa* is placed with its *vinirgama* towards south. Its height is 55 cms. from the level of the *garbhagṛha*. Externally, the *garbhagṛha* has a *makarākṛti* gorgyle to throw the water of ambulation, towards south.

The *vitāna* of the *garbhagṛha* is built by placing the inter secting circles and in the centre a *vikasita kamala* is placed.

VAIDYANĀTHA TEMPLE

(BAIJNATH)

The temple is situated near a small village Baijnath, at a distance of about 15 Kms. from Rewa and about 2 Kms. away from Rewa-Satna road.

The temple stands on a high mound on the bank of a shallowed tank. It is built on *triratha* plan and now consists of a square *garbha-gṛha* and a rectangular *antarāla*.[1]

1. On the basis of ruined walls of the *maṇḍapa* and remains of pillars, Cunningham presumed that it might have been consisting of a square, measuring 5.50 metres *maṇḍapa* with sixteen pillars. See, Cunningham A., *A.S.I.*, XXI, pp. 154-55.

EXTERNAL

There is a flat moulding at the *adhiṣṭhāna.* Above certain height it bears a *ghaṭa* moulding surmounted by another flat moulding.

The *jaṅghā* bears a tier of *devakoṣṭhas* flanked by the *kuḍyastambhas.* The central *ratha* bears a bigger *devakoṣṭha*, while the subsidiary *rathas*, a small *devakoṣṭha.* This arrangement continues on the external walls of the *antarāla.* All the *devakoṣṭhas* are empty except the central one, facing south, which bears a figure of *nṛtya*-Gaṇapati. The upper portion of all the *rathas* are adorned with a modified form of *candraśālā* design. The entire *jaṅghā* is surmounted by three deep mouldings. Above the top moulding, the *śikhara* has collapsed on all sides.

INTERIOR

A projected *kuḍyastambha* is preserved on either side of the *dvāra.* They are square at the base.

The *dvāra* is profusely sculptured. It belongs to *Nandinī* class of the *dvāras*, as mentioned in the texts.[1] It consists of all its essential *sākhās* viz., the *patraśākhā*, *gandharvaśākhā*, *rūpastambha*, *khalvaśākhā* and *siṁhaśākhā*; the *patraśākhā* is the innermost. At the base of these *śākhās*, Gaṅgā and Yamunā are sculptured with their *vāhanas* and female attendants in conventional posture with a *kalaśa.* They wear a peculiar *kiriṭa-mukuṭa* alongwith their usual ornaments and behind them a *nāga*-hood is visible. The sculptural figures of Śivagaṇas are depicted on either side of the Gaṅgā and Yamunā, as usual. Above the heads of the Śivagaṇa two seated human figures and two parrot like birds are engraved. All the subsidiary *śākhās* of the *dvāra* are supported by *vāmanākṛtis.* The *rūpastaṁbha* is divided into four niches, bearing the figures of amorous couples. On either side of the *dvāra* another sculptured *paṭṭikā* is placed where *latā* is shown springing out from a *ghaṭa*, *i.e.*, the *ghaṭapallava* design is depicted.

1. Jain, B., *Prāsāda Maṇḍana*, 1963, pp. 68-69.

The *udumbara* is damaged but *mandāraka* is preserved with the *latākarma*, on either side of which *Gandharvas* are represented.

The *uttaraṅga* consists of all its components, *i.e.*, the *patraśākhā*, *triśākhā mālādhara*, *chhajji*, *phālanā*, *rathikā* and *kaṇtha*. It bears two projected sculptured blocks on either side, at extreme corners, *i.e.*, the south and north. They bear the sculptures of a female known as *Vṛkṣikās*, most probably, inspired by the Kālidāsa's texts named the *Meghadūta*.[1]

The *lalāṭabiṁba* contains a seated figure of Lākulīśa with four arms. The figure is sculptured in *devakoṣṭha* flanked by the *kuḍyas-taṁbha* and surmounted by *candraśālā* design.

The *rathikā* bears the figures of seated *Sapta-Mātṛkās* on its southern part, with the seated Gaṇeśa and an indistinct image of a male deity, most probably, Vīrabhadra.[2] On the northern part, eight human figurines are engraved, all appear to be of male but not identifiable. However, we may presume that they are *Navagrahas*, as generally found on the *uttaraṅga* of the Kalacuri temples. The *udgama* is occupied by the horizontal *paṭṭikā* adorned with the *latākarma*.

The *antarāla* measures 2.91 × 1.32 metres with a bigger *kuḍyastaṁbha* on either side.

The *garbhagṛha* is square measuring 2.44 metres. It consists of a *kuḍyastaṁbha* in its each *karṇa*. An *arghapaṭṭa* is placed but not in the centre of it.

The *vitāna* of the *garbhagṛha* is built by intersecting squares and in the centre a *Vikasita kamala* is placed.

ŚAIVA MONASTERY (CHANDREHE)

The monastery is situated at Chandrehe, a village in Sidhi district of M.P. on the bank of the river Son.[3]

1. Sivaramamurti, C., *Sculptures Inspired by Kālidāsa*, 1942, p. 20 fig. 16.
2. Banerji had mentioned that the figure might be of Śiva but the figure of Vīrabhadra is generally found in the other monuments.
3. For details of its situation see, the description of the Śaiva temple at Chandrehe.

It faces north, very close to a Śaiva temple described previously. There is an open verandah and a *maṇḍapa* with the *kuḍyas* on its three sides. These *kuḍyas* are adorned with the identical decorative motifs as the *kuḍyas* in the temple situated in front of the monastery. These *kuḍyas* have the *kakṣāsanas.* Three *stambhikās* rest on the bench with bracket capitals and support the weight of the roof of the *maṇḍapa*.

A row of nine *stambhas* with bracket capitals supports the weight of the roof of the verandah. The verandah measures 31 metres in length and 2.20 metres in width.

The central *dvāra* of the monastery is situated in the *maṇḍapa*, mentioned above. An inscription, fixed on either side of the *dvāra*, mentions the date of its foundation, *i.e.*, the Kalacuri Cedi Era 724 (=972 A.D.) alongwith the spiritual geneaology of a Śaiva *Ācārya* named Prabodhaśiva who was the founder of the monastery.

The central *dvāra* of the monastery belongs to the *Nandinī* class, but its subsidiary *śākhās* are indicated by sunken lines. They do not bear any sculptural figure.

At the base, on either side, Gaṅgā and Yamunā are sculptured in conventional posture with their female attendants under a branch of tree, as a *dvārapāla*. They are flanked by Śivagaṇas. They are nicely ornamented and a *nāga*-hood is visible behind their head. A human figure, in *añjalihasta-mudrā*, is hanging from the branch above the head of both the deities. Their *vāhanas* are visible under their feet.

The *uttaraṅga* contains three projected brackets which bear the sculptures, as follows :

The eastern and western brackets bear the figure of a standing female deity, most probably, Pārvatī with four arms. A kneeling devotee is represented on either side. Both the figures are quite mutilated to be recognised. The *prabhāvali* is visible behind their heads.

The central bracket bears the figure of *nṛtya*-Śiva with ten arms. A kneeling devotee is visible, on either side. The *dvāra* leads to an interior verandah through a narrow passage.

There is a square quadrangle in the centre of the monastery. It measures 5.19 metres on each side and has a row of four *stambhas* to support the roof of the courtyard.

The verandahs measure, in length and breadth respectively, as follows :

1. The northern verandah, from east to the west-measures 9.15×2.14 metres.
2. The eastern verandah, from the west to south-measures 10.68×3.5 metres.[1]
3. The southern verandah, from the west to south-measures 11.90×3.5 metres.
4. The western verandah, from the south to north-measures 10.37×2.83 metres.

The eastern verandah is divided into two by a row of six *stambhas* and has six *kuḍyastambhas* to support the weight of additional roof. On the north, it has an additional passage measuring 2.85×2 meters in length and breadth respectively. This passage serves as the verandah for two rooms; situated face to face in the eastern and northern wings.

The western verandah is also divided by a wall which, however, will be discussed elsewhere.

The bigger room, situated on the north of the eastern wing measures 4.70 metres square and fiitted with a sculptured *dvāra*. It has a *kuḍyastambha* at three of its *karṇas* and a *kuḍyastamba*, on either side of the *dvāra*, to support the additional weight of the roof. The eastern wall of this room is ruined. Banerji has suggested that there might have been another entrance (*dvāra*) on the east.[2]

1. The additional breadth of this verandah is 2.75 metres.
2. Banerji, *op. cit.*, p. 38.

The *dvāra* bears the figures of Gaṅgā and Yamunā, on either side with their female attendants, as *dvārapāla*. They are flanked by Bhairava. The other subsidiary figures are identical with those represented on the main *dvāra* of the monastery. The remaining portion of the *śākhās* are absolutely plain, but the *uttaraṅga* bears three projected brackets which contain the sculptural figures as follows :

The left bracket bears the figure of *Lakṣmī* in *āsana* posture with four arms.

The central bracket bears an image of Gaṇapati, in *āsana* posture on an embroidered *maśūraka* with four arms.

The southern bracket bears the figure of *āsana Sarasvatī* with a *vīṇā*. She is represented on an embroidered *maśūraka* and has four arms. Mention may be made of *devakoṣtha*, introduced on the northern wall of this room which is beautifully decorated by *candraśālā* design. In the entire monastery no such *devakoṣtha* has been found. The utility of such a bigger *devakoṣtha* cannot be definitely mentioned here. It might be an arrangement to keep the lamps.

The eastern wing contains two more rooms. The central room is smaller and fiitted with the plain *dvāra* but the southernmost room is comparatively bigger, *i.e.*, it measures 7.14×3.36 metres in length and breadth respectively.

The *dvāra* of this room is sculptured, for instance, the *uttaraṅga* (lintel) contains three projected brackets which bear the sculptural figures as follows :

The left bracket bears a standing figure of Durgā (?) with four arms. She is quite defaced but her *vāhana* Siṁha is visible near her feet. A male devotee is represented on the left in standing posture.

The central bracket bears the figures of a *Guru* and *Śiṣya*. They have a peculiar *jaṭāmukuṭa*. One of them is looking at front but the other one is facing the previous one.

On the southernmost bracket, Sarasvatī is represented in *āsana* posture with four arms holding a *vīṇā* with two of her hands. A female devotee is sculptured, on either side, with a *vīṇā* in standing posture. But these figures are quite mutilated.

The southern wing is seriously damaged on its back side. But the front portion of this wing is fairly preserved. There were at least seven rooms in this wing. Some of them were adjacent to each other by a narrow *dvāra*. The room, situated on the eastern corner, was comparatively bigger. But its entrance was through the adjacent room. The remaining parts of this room, *i.e.*, on the east and south, are damaged. The second room has a *kuḍyastambha* in the western and eastern walls, which support the additional weight of the roof. Most probably, it had a *kuḍyastambha* at each corner but damaged.

The western room is very small and opens in the bigger room.

The central part of southern wing is occupied by a bigger room, which is quite separate and opens to the verandah. It has sculptured *dvāra-śākhās*. The figures represented on the *dvāra* are identical with those sculptured on the *dvāra* of bigger room mentioned above in the eastern wing at the northern corner. Three more rooms are situated in the western part of the southern wing but most of them are seriously damaged. The central room is comparatively bigger than the other two rooms and it has an adjacent room on the east. This bigger room opens into a narrow passage, situated in the western wing. It measures 9.76×1.91 metres in length and breadth respectively. The last room[1] situated on the west, opens into a small room which itself has its opening into a narrow passage measuring 9.76×1.91 metres in length and breadth respectively and situated in the western wing.

The western wing contains four smaller rooms, excluding a bigger room situated on both the ends, *i.e.*, the south and north. These rooms are separated and open into the same covered passage. The passage opens into the verandah at the northern corner. The

1. This room is almost ruined.

bigger room of this wing contains a *kuḍyastambha* at each corner. It opens through another room which is situated in the northern wing.

The utility of small rooms cannot be definitely mentioned but Banerji[1] has suggested that these rooms might have been reserved for superior *ācāryas*, to keep themselves separate from junior *ācāryas* during their penance. The passage is covered with the same purpose.

The northern wing is occupied by two big rooms and two small rooms. The smaller rooms measure 2.75×1.88 metres and 2.59 × 1.68 metres in length and breadth respectively at its western part. The bigger room, situated at western corner, opens in the verandah. Both the later rooms are damaged. The smaller rooms are adjacent. One of these *i.e.*, the eastern one has a *kuḍyastambha* at its corner and opens in the narrow passage mentioned above.

A small room, situated at the eastern part of the northern monastery, is quite dark and opens to the east as stated previously.

Above the southern and western wings, the remains of the second storey are still existing which give an idea of double storeyed monastery. The upper storey has a narrow verandah above the lower verandah. The *kuḍyas* are decorated with the similar fashion as attempted on the *kuḍyas* of the *maṇḍapa* of monastery or other temples of the Kalacuris. Banerji[2] has suggested that there were three *dvāras* in both the wings, *i.e.*, the southern and western.

A narrow and sloping *chhajjā* runs around the verandah of quadrangle. From the cornices three gorgyles, in the shape of *vāmanākṛti*, are projected to throw the water of the upper storey. They are beautifully sculptured and wear a *mālā*.

A survey of the monastery gives an idea of the general features, as follows :

The monastery consists of two groups of rooms, viz., (1) the smaller rooms with plain *dvāra*, and (2) the bigger rooms with sculptured *dvāra*. Banerji[3] has suggested that the rooms, fitted with

1. Banerji, *op. cit.*, p. 40.
2. *Ibid.* This type of *Chhajjā* is found in a Brahmanical monastery at Surwaya in the Shivapuri district.
3. *Ibid.*

the sculptured *dvāra*, represent the figures of various deities and semi-divines which indicate these rooms were for worship or used as shrines but the rooms with plain *dvāra* might have been used for the dormitories or store-rooms.

The verandahs, situated on the east and west were divided into two either by a row of *stambhas* or a wall.

The bigger rooms situated on the west, in the northern wing and on the north in the eastern wing, are larger than other rooms in the entire monastery. These rooms might have been utilised as a reception hall for the common meeting hall, as suggested by Banerji.[1]

As regards the second storey, it might have been used for conducting classes for novices or for library.

The roofs are all flat except in a bigger hall which was built by intersecting squares formed by the decorated stone-slabs. But these slabs are ruined and a few parts are existing now. The description of roofs are elaborately quoted by Banarji[2] from Beglar's report.

Thus, the entire plan of the monastery gives an idea of civil architecture. According to the plan, all the facilities were provided to the Śaiva *ācāryas* to perform their religious observances.

TORANA OF ŚAIVA TEMPLE AT REWA

This *toraṇa* was discovered at Gurgi mound, situated at distance of about 15 Kms. from Rewa, near Rewa-Gurh road. It is supposed to be the main entrance to a Śaiva temple at Gurgi but the temple is ruined. Now, it is installed in front of Maharaja's palace at Rewa.

The *toraṇa* consists of two octagonal *stambhas* with four sculptured horizontal lintels. It belongs to *uttaraṅga* class of *toraṇas*, as mentioned in the *Śilpaśāstras*.[3] Both the *stambhas* and the lintels are decorated with the figures of various deities, semi-divine and human being, etc.

1. Banerji, *op. cit.*, p. 36.
2. *Ibid.* p. 37.
3. Sompura, *op. cit.*, pp. 45-46. The technical terms have been taken from the above texts.

FACING EAST

At the *Pīṭha* or (*adhiṣṭhāna*), both the *stambhas* are octagonal. On each face, a male figure is sculptured in standing posture, flanked by a slender and ringed *kuḍyastambhikā*. The figures are defaced.

The *kumbhi* adorned with super-imposed *candraśālā* design surmounts the brackets containing a human figure. Above the *ghaṭa* moulding, *ratnapuṣpa* design is shown.

The *vedikā* is adorned with the figures of standing *apsaras*, which are flanked by the slender *kuḍyastambhkās*. Each bracket is supported by a *vāmanākṛti* and surmounted by three miniature *śikharas*.

The *stambha* of the *toraṇa* is divided into two by a band of two *paṭṭikās*, decorated with *mālākarma* and *Kīrtimukhas* respectively. Both, *i.e.*, the upper and the lower parts are comparatively thinner than the other parts of *stambhas*. One each face, they bear the amorous figures. These figures are shown in a group of three figures, *i.e.*, one male and two females; flanked by a *kuḍyastambhikā*. Each bracket is supported by two *paṭṭikās* adorned with the *mālākarma* and *kīrtimukhas*.

The *bharaṇi* and *saru* (above the *jaṅghā*) are decorated with *vāmanākṛtis* and *mālākarma*.

The *gaḍadi* (above the *saru*) contains the same eight vertical brackets but separated by the rampant *Vyālas*. Each bracket contains an *apsara* in standing posture.

The *pāṭa* (uppermost bracket) bears eight vertical brackets which contain the sculptural figures of various deities like Kārttikeya[1] with ten arms, Vārāhī with four arms, on the left *stambha*, a *nṛtya*-Gaṇapati[2] with eight arms, Brahmāṇī with ten arms on the right *stambha*. All the above mentioned deities are represented under the branch of a tree with their *vāhanas* and devotees. Above trees animal figures like monkeys and birds are displayed. The remaining parts of

1. See, the chapter dealing with iconography.
2. *Ibid.*

both the *stambhas* are quite identical with each other, in all the respects *i.e.*, architecturally as well as in decorative motifs.

Above the *pāṭa*, the *kūtachhāḍya* is broken due to which the definite architectural features and the decorative motifs cannot be mentioned.

The lintels which join both the *stambhas* are horizontally placed one over the other. They are three in number. The upper lintel is broader than the lower two. The architectural features and decorative motifs, attempted here, distinguish this *toraṇa* from other contemporary *toraṇas* which, however, will be discussed further.

The lowermost lintel has a plain *paṭṭikā* on the top and on alternating pattern of larger and smaller *kīrtimukhas* is shown below it. The *mālās* are hanging and looped from the *kīrtimukhas*. The tassels hang from the looped garlands which are issued from the *kīrttimukhas*.

The second lintel bears a thin *paṭṭikā* adorned with *hīraka*. Above this *paṭṭikā*, the quaterfoil arch, whose ends rest on the heads of two *makaras*, is represented. Two rampant *vyālas*, each with a human rider, issue from the mouth of these *makaras*. The arches are elaborately carved. The curves of two central arches bear a large *kīrtimukha*. On either side of this lintel, a standing female deity is sculptured with a female attendant and a seated male devotee. A male devotee displayed on the left is playing on a *vīṇā* but on the right, the figure is in *añjalihastamudrā*. The meeting points of two arches culminate in round pendants, shaped as lotus buds. The upper parts of these arches are joined by means of tenons to the third lintel.

There is a thin *paṭṭikā*, adorned with *hīraka* upon which the third lintel is shown. It depicts the marriage procession of Śiva. The entire bas-relief, internally as well as externally, depicts the four stages of the procession connected with the same event, as follows :

Beginning from the right, Śiva is represented upon Nandī. He is preceded and followed by *Ṛṣis*. Most probably, the departure of the marriage procession.

The second part contains the figures standing Viṣṇu on the left and a bearded *Ṛṣi* in front. Nandī is sculptured in kneeling posture on the ground and Śiva is visible behind Nandī, on the right. This scene emphasizes the arrival of Śiva at Himavan's house.

The third part is shown by placing the *ghaṭas*, one upon the other, which form the *kuḍyastambhikās*, on either side. It is supposed to be the 'marriage *pandal*'. This panel contains the *kalyāṇasundara-mūrti* of Śiva with *purohita* Brahmā.[1]

The fourth part bears the figures of Śivagaṇas, *Ṛṣis* and musicians among which a *vṛṣabhārūḍhamūrti* of Śiva is exhibited. Pārvatī is visible upon Nandī. Evidently, the procession is returning.

On the interior face, this lintel bears only one scene covering the entire length. A brief description of this relief is as follows :

Beginning from the left two dancers are followed by a Śivagaṇa. After that the sculptural figures of various deities, and semi-divines alongwith *Ṛṣis* are displayed, in the following order : Śivagaṇa is followed by Vāyu who is followed by Varuṇa. Then Yama and Agni are sculptured. After that Indra is followed by a bearded *Ṛṣi*. At the centre, three major gods of the Hindu pantheon, viz. Brahmā, Viṣṇu and Śiva, are depicted upon their *vāhanas*. Viṣṇu is followed by eight bearded *Ṛṣis*. Behind the last *Ṛṣi*, the figure of Sūrya is represented on a chariot. Sūrya is followed by *Navagrahas*. All above mentioned deities could be recognised by their *vāhanas*.

This third lintel bears another panel of flying figures, above the relief described above. Among the flying figures, we find musicians soldiers as well as Sarasvatī and Vaiṣṇavī.

The topmost *paṭṭikā* of this lintel is merely ornamental and adorned with *hīrakas* and the *kīrtimukhas* which are similar to the lower most *kīrtimukhas*.

1. Brahmā should officiate at the marriage as mentioned in the mythology. See, Rao, *Elements of Hindu Iconography*, Vol. II, pt. I, p. 339.

FACING THE PALACE

Both the *stambhas* are quite identical with each other, in all respects, *i.e.*, the decorative as well as architectural motifs.

But the *pāṭa* bears only female deities, on both the *stambhas*. Mention may be made of a bracket on the left *stambha*, which contains two female deities under the branch of a tree. A male devotee, in *añjalihastamudrā*, is sculptured between them.

Contemporary to this *toraṇa*, similar in concept, many *toraṇas* are found in Gujarat, viz. Vadnagar, Piludura, Kapadvanja and also at Aihole. Though, the concept is the same yet it differs in the following aspects from Gujarat *toraṇas*.

(A) The shaft of the *stambha* is similar but the moulding treatment is different.

(B) The central arch is quaterfoil but in Gujarat they are cinquefoil with five distinct curve for arches.

(C) The lintel adorned with the sculptural figures depicts Śiva's marriage procession, while in Gujarat they are uniform and identical with those of wall mouldings.

Thus, "one attempts to represent the whole of Śaiva pantheon but other, its selected specimens," observes Sankalia.[1]

VIŚVANĀTHA TEMPLE (MARIBAGH)

The temple is situated in a forest close to the village Maribagh. The village lies at a distance of about three Kms. from Umaria Railway Station on Katani-Bilaspur line.

The temple stands on a hillock, measuring about 3 metres high from the ground level.

EXTERIOR

The temple consists of a square *garbhagṛha*, a rectangular

1. Sankalia, *The Archaeology of Gujarat* (including Kathiawar), 1941, p. 99.

antarāla and a renovated *maṇḍapa*. It faces east and is built on *pñcaratha* plan.

At the *adhiṣṭhāna*, there is a flat moulding which continues on the walls of the *antarāla*. Above a certain height, there is a *ghaṭa* moulding which is surmounted by a flat moulding. These two mouldings are again surmounted by the *kumuda* and flat mouldings respectively. The lower three mouldings are decorated with the *candraśālā* design. All these mouldings are continued on the walls of *antarāla*.

The *jaṅghā* is divided into two tiers by a *bāndhanā*. The upper tier is smaller than the lower tier. All the central *rathas* bear two *devakoṣṭhas* flanked by the *kuḍyastambhikās*. On the south, it contains the sculptural figures of *nṛtya*-Gaṇapati with eight arms.[1] The upper *devakoṣṭha* contains the sculptural figure of *tāṇḍava*-Śiva with eight arms.[2] The central *rathas*, on all the sides, *i.e.*, the west and north bear the major deities of Brahmanical faith; though, some of them are subsequently removed. These *rathas* exhibit certain changes in the respect of decorative motifs. For instance, just below the *uruśṛṅgas* they bear a panel of five *ratnapuṣpas*.

The subsidiary *rathas*, bear the projected blocks in both the tiers, which contain the sculptural figures of various gods and goddesses as well as various amorous couples. The *karṇikās* are filled up with rampant *śārdūlas*. Hence, the arrangements of decoration continue on all three sides of the temple, *i.e.*, the south, west and north. But the wall of the *antarāla* bear two *devakoṣṭhas*, on both sides, *i.e.*, the north and the south. They contain the figures of various deities. The entire *jaṅghā* is surmounted by five deep mouldings among which the central and flat moulding is decorated with the *latākarma*.

Each *ratha* emenates equal number of the *rathas* from the base of the *śikhara*. All the three *rathas* reach *āmalasāra* except the *karṇā-rathas*, which leave a short space from the *āmalasārā*. These

1. For similar images, see, the chapter dealing with the iconography, pp. 160-163.
2. See, the chapter on iconography.

karṇārathas are divided into ten *Bhūmis* by placing the *āmalas* as usual. The entire *śikhara* is decorated with the *candraśālā* design.

The *skandha* is very similar to the Orissan temples. The *galā* bears two round mouldings. The *āmalasāra* is placed with the *candrikā* but the *kalaśa* is lost. The *vimāna* looks stunted due to less curvature of the *rathas*.

Corresponding to the height of the roof of *maṇḍapa*, the gable-roof starts. At the base, it bears a *devakoṣtha* flanked by a *kuḍya-stambhikā*. It contains double *ratnapuṣpas*. Above it, the horizontal *paṭṭikās* are shown. On both the sides, *i.e.*, the north and south, they are decorated with the *candraśālā* design.

Facing east, the *śukanāsikā* has a *vātāyana*,[1] above which five horizontal *paṭṭikās* decorated with the *candraśālā* design are placed. On the top a *caitya*-medallion is visible.

INTERIOR

The entrance to the *maṇḍapa* is on the east. The entire *maṇḍapa* is renovated but a few *stambhas* are still *in situ* inside the *maṇḍapa*. They are decorated with the *ghaṭapallava* design at the base. They bear bracket capitals as usual in the other monuments.

The *dvāra* to the *garbhagṛha* measures 1.70 × .80 metres in length and breadth respectively. It consists of all the components of the *Nandinī* class of the *dvāras*,[2] *i.e.*, the *patrśākhā*, *gandharvaśākhā*, *rūpastmbha*, *khalvaśākhā* and the *siṁhaśākhā*; (the *patraśākhā* is innermost). These vertical *śākhās* are thicker at the base. On either side Gaṅgā and Yamunā, with their female attendants, are engraved, in the conventional postures as *dvārapāla*. They are flanked by the Śivagaṇas who are shown with their devotees.

The *rūpastambha* is divided into five niches which contain the amorous couples, devotees and various deities of Brahmanical faith.

The *uduṁbara* bears the elephant and horse riders, on the extreme corners of it, *i.e.*, south and north. They are sculptured in

1. This feature is commonly found in the Orissan temples. The same type of *vātāyana* is shown in the later temple at Deotalao.
2. Jain, *op. cit.*, p. 69.

proceeding posture with their attendants, like a royal march. But the *mandāraka* is decorated with *padma*. On either side of it, a defaced human figure is visible with a *ghaṭa*.

The *uttaraṅga* (lintel) bears three projected brackets, which contain the figures of Sarasvatī with a *vīṇā*, *tāṇḍava*-Śiva and *nṛtya*-Gaṇapati; Sarasvatī is sculptured on the southernmost bracket. It consists of all essential subsidiary *śākhās*, as mentioned in the texts. Here, the *rathikā* bears the figures of standing *Navagrahas* on the northern part, while a few defaced figures, most probably, of *Saptamātṛkās* on the southern part. The entire *dvāra* is flanked by beautiful *śilāpaṭṭas* decorated with the *latākarma*. The *dvāra* is very much accumulated with several coatings of recent paintings due to which some of the sculptural details are not visible.

The *antarāla* measures 2.46×.56 metres introduced by the *kuḍyastambhas*, on either side. These *kuḍyastaṁbhas* are decorated with the *ghaṭapallaya* design at the base and other decorative motifs are identical with those of the *maṇḍapa* designs. These *kuḍyastaṁbhas* support a heavy lintel.

The *garbhagṛha* is square measuring 2.85 metres. It consists of a *kuḍyastambha* at each *Karṇa*. These *kuḍyastaṁbhas* are square at the base. At a height of about 1.43 metres the lowest member of the *vitāna* starts in the form of a rectangle. There are eight rectangles placed one above the other in intersecting form. The triangles formed by the rectangles are decorated with the *kīrtimukhas* and the sides of these *dharaṇis* are decorated with the *latākarma* and *puṣpakarma*. At the centre on the top they form an octagon where a *kamala* is placed.

The *arghapaṭṭa* is renovated with its *vinirgama* towards north.

ŚAIVA TEMPLE (MARAI)

The temple is situated at a village Marai (district Satna) which lies at a distance of about 4 Kms., towards south from Maihar-Amarpatan road.

EXTERIOR

The temple stands on a high rectangular *jagatī* measuring approximately 23×15×1.37 metres in length, breadth and height respectively. The temple faces east and consists of a square *garbhgṛha* and rectangular *antarāla.*[1] It is built on *pañcaratha* plan.

At the *adhiṣṭhāna*, there is a flat moulding adorned with the *candrasālā* design. The *padma* moulding is surmounted by a sunken *paṭṭikā* of the *piñjarakarma*, above a flat moulding. The sunken *paṭṭikā* is surmounted by a projected *paṭṭikā* which is profusely decorated with a row of *Kīrtimukhas* and *latākarma*. Above this decorative motif, all the *rathas* bear a super imposed *candraśālā* design. Then, the *adhiṣṭhāna* is surmounted by a typical pattern of mouldings, *i.e.*, the *kumuda* moulding is surmounted by a sunken *paṭṭikā* of *piñjarakarma* alternately. This scheme continues also on the walls of the *antarāla*.

The whole *jaṅghā* in divided into two tiers by a *bāndhanā*, with two moulding, adorned with the *latākarma*. The upper tier is smaller than the lower tier. In this temple the scheme of decorations varies from the other Kalacuri temples. Here, the central *ratha* bears a bigger *devakoṣṭha* flanked by the *kuḍyastambhikās*. These *devakoṣṭhas* on three central *rathas* are empty[2] and surmounted by the *piñjarakarma*, above which a panel of *ratnapuṣpas* is sculptured which is again adorned with the super imposed *candraśāla* design. It does not have the upper tier. The same scheme has been eontinued on the walls of the *antarāla*. The *devakoṣṭhas* of the *antarāla* bear the sculptural figures of the Hindu deities but quite defaced.

The subsidiary *rathas*, do not bear the *devakoṣṭha*, in both the tiers, *i.e.*, the upper and lower, but they bear only projected blocks which contain the figures of various deities, *apasaras* and amorous couples. The *karṇikās* are filled up with conventional *śardūla* figures.

1. The pavement of the *maṇḍapa* exists even now which emphasises the shape of a rectangular *maṇḍapa*.
2. There might have been sculptural figures but subsequently removed.

The entire *jaṅghā* is surmounted by five deep mouldings, while the topmost moulding is decorated with a row of *ratnapuṣpas*. All the mouldings are seriously damaged.

The temple has lost its *śikhara*.

INTERIOR

The *dvāra* measures 2.10×1.12 metres; it belongs to the *Subhagā* class.[1] It consists of the *patraśākhā*, *rūpastambha* and *khalvaśākhā*; the *patraśākhā* is innermost.

The *rūpastambha* is divided into four niches horizontally. These niches contain the amorous figures. At the base, on both the sides, *i.e.*, left and right, Gaṅgā and Yamunā are placed as *dvārapāla* with their female attendants, holding *kalaśa* in conventional postures. Their *vāhanas* are visible and on either side the figure of Śivagaṇas are sculptured.

There is a semi-circular *candraśilā* in front of the *dvāra*[2] decorated with *śaṅkha* and *padma*. The *udumbara* bears *mandāraka* but decorated with the *latākarma* and flanked by a female figure with a *kalaśa* in the place of *Kīrtimukhas*, as mentioned in the texts. On both the extreme corners, *i.e.*, the south and north, two miniature temple are placed where an ascetic is visible flanked by the *kuḍyastambhikās*. On the top of the miniature *śikharas* an elephant is engraved on either side.

The *uttaraṅga* (lintel) consists of the *patraśākhā*, *triśākhā*, *mālādhara*, *chhajji*, *phālanā*, *rathikā kaṇṭha*, and *udgama*.

The entire *uttaraṅga* bears three projected brackets which contain the figures of Brahmā, Lākulīśa and Viṣṇu, in the following order :—

On the southern bracket Brahmā with four arms in *bhadrāsana* whereas on the central bracket, the figure of Lākulīśa is represented

1. Somapura, P.O., *Dīpārṇava*, 1960, p. 76.
2. Similar *candraśilā* is found in Keśavanārāyaṇa temple at Kohala (Malwa) ; see *A.R.A.S.I.*, *W.C.*, 1920, p. 85, and Banerji, *op. cit.*, p. 63.

with four arms, under his seat two devotees are worshipping a *liṅga*.[1] On the northern bracket Viṣṇu is sculptured upon his *vāhana* Garuḍa.[2] All these three brackets are surmounted by a miniature *śikhara*.

The *rathikā*, on the southern part, bears the figures of standing *navagrahas* and the northern part exhibits the remaining number of *navagrahas* and also bears the figure of Gaṇeśa and Śiva. The figures of the *Sapta-Mātṛkās* are also represented above the *rathikā*.

The *udgama* is decorated with the *latākarma*.

The *antarāla* measures 2.10×1.10 metres in length and breadth respectively. It has a *kuḍyastambha* on either side of it, which are square at the base and decorated with the *candraśālā* design.

The *garbhagṛha* is square measuring 2.90 metres. At the centre, a square *arghapaṭṭa* is placed with its *vinirgama* towards north. It has a *kuḍyastambha* at each *karṇa* which measures 3.10 metres in height and supports the lowermost member of the *vitāna*. The *vitāna* is built by placing the squares one above the other and at the centre a *kamala* is placed. The decoration of the squares are identical with those of Maribagh temple.

ŚAIVA TEMPLE (KHAJUHA)

The temple is situated at the village Khajuha, very close to Rewa-Gurh road near Gargi mound.

The temple is ruined but on the original *adhiṣṭhāna*, a renovated temple stands.

It stands on a high *jagatī* and consists of a square *garbhagṛha*, rectangular *antrāla* and a renovated *maṇḍapa*. The temple is built on *pañcaratha* plan and faces north.

The *adhiṣṭhāna* bears *kumuda* and *ghaṭa* mouldings; similar to the temple at Marai. The *jaṅghā* is also damaged due to which the decorative schemes cannot be definitely, mentioned here.

1. For the details of these images, see the chapter dealing with iconography.
2. *Ibid.*

The noteworthy part of the temple is its *dvāra*, which is lying on the same *jagatī* in front of the modern *dvāra*. Though, three *dvāra-śākhās*, *i.e.*, the vertical *śākhās* and the *uttaraṅga* (lintel) are disconnected but are well preserved. The *dvāra* belongs to *Nandinī* class. It consists of all the essential *śākhās*, as mentioned in the texts.[1]

The *rūpastambha* is divided into five niches, as in the Marai temple. They bear the sculptural figures of various deities and amorous couples.

The figures of Gaṅgā and Yamunā are shown with their female attendants, flanked by Śivagaṇas, in traditional postures. They are surmounted by the Nāga-hoods and are well-decorated with the ornaments.

The *udumbara* is lost but the *uttaraṅga* is still preserved and kept under a tree in front of the modern shrine.

The *uttarṅga* contains three projected brackets, identical with the *uttaraṅga* of Marai temple. These brackets bear the figures of major deities of the Brahmanical triol, as follows :

The southern bracket contains the figure of *āsana* Brahmā with four arms. His posture, objects held in his hands and ornaments are quite similar to Marai image.

The central bracket bears the figure of Śiva in *āsana* posture with four arms. His *vāhana* Nandī is represented near his seat. The *Gandharvas* are sculptured at their usual place on the top.

The third bracket bears the image of *āsana* Viṣṇu with four arms. The usual weapons are held in his hands. A seated male devotee is represented on either side. The *Gandharvas* are sculptured at the top, on their usual place.

The entire *uttaraṅga* is quite identical with those of Marai, in every respect, *i.e.*, the decorative patterns as well as architectural features.

The *rathikā* bears the figures of *navagrahas*. They are well-executed with their *vāhanas*. The figures of Rahu and Ketu are dis-

1. Somapura, *op. cit.*, p. 76.

played in hybrid form. The face of Ketu appears grining with twisted beard.

The *udgama* is also decorated with the similar design to those of Marai temple.

MACHCHENDRANATHA TEMPLE (AMARKANTAK)

The temple is situated at Amarkantak, very close to *Triāyatana* (triple-shrined) temple of Karṇa.

It consists of a rectangular *maṇḍapa* and square *garbhagṛha*, faces east.

EXTERIOR

The temple is built on *pañcaratha* plan. At the *adhiṣṭhāna* a flat moulding, surmounted by a *kumuda* moulding and the flat moulding respectively, is shown. This arrangement of three moudings continues around the temple including the walls of the *maṇḍapa*. Above a certain height just below the *jaṅghā* four deep mouldings are shown and the topmost moulding is adorned with the *latākarma*.

The entire *jaṅghā* is divided into two tiers by a *bandhana* with two bands. The upper tier is smaller than the lower tier. The central *ratha* bears two big *devakoṣṭhās* flanked by miniature *kuḍyastambhas*. They contain *ratnapuṣpa*, but mostly lower *devakoṣṭhas* are empty. It seems that the sculptures are subsequently removed. The subsidiary *rathas* bear projected blocks with three faces, adorned with the *latakarma*. There is a projected replica of the *uruśṛṅga* on the central *rathas*.

The external walls, (in the place of the *antarāla*) also bear, two *devakoṣṭhas*, which contain *ratnapuṣpa*. The whole *jaṅghā* is surmounted by four deep mouldings. Each *ratha* emanated a corresponding *ratha* from the base of the *śikhara*. The central *ratha* reaches the *āmalasāra* and the subsidiary *rathas*, *i.e.*, one on either side, also join at a point, *i.e.*, slightly below the *āmalasāra*. But the *karṇa-rathas* are shown stunted. They stop short of the *āmalakas*. These *rathas*

are divided into ten *Bhūmis* by placing *ghaṭas* or *āmalas*. The *śikhara* is very close to the Orissan temples, in its design.

The *āmalasara* has an *āmalasarika*. The *āmalasara* is placed with its *candrikā* on the *galā*, above which two *paṭṭikas* are shown upon which the *āmalasāri* is placed with a *candrikā*. The *kalaśa* is preserved with its *Vījapūraka* (lid).

Corresponding to the height of the base of the *śikhara*, a projected gable-roof, starts. On both the sides, *i.e.*, the north and south, we find superimposed *candraśālā* design. Above these designs, a bigger *devakoṣṭha*, flanked by a *kuḍyastambha* is shown, which bears double *ratnapuṣpas*. Then on both the sides, stepped like *paṭṭīkās* are shown which are endorned with *latākarma*.

The *kuḍyas* of the *maṇḍapa* (parapet walls), above the *adhiṣṭhāna*, contain the penels alternately sunk and decorated with the *latākarma*. This panel is supported and surmounted by a horizontal *paṭṭikā* of *hīraka* design and *latākarma*, respectively.

Above this the *kuḍyas* are shown back rests which are also profusely decorated with *latākarma*. The space between lower and top horizontal *paṭṭikās*, is divided into various oblong panels, adorned with *latākarma*, by a pair of round *kuḍyastambhikās*. These patterns have been spread around the parapet walls of the *maṇḍapa* on all the sides.

The *maṇḍapa* has its entrance on the east. The roof might have been built on the *phāṁsanā* style but is today damaged. A projected part of the roof in front of the *śukanāsikā* is still preserved.

Facing east the gable-roof contains precisely the same design as in the triple shrined temple mentioned above. For instance, there is a panel of five *devakoṣṭhas* bearing the *ratnapuṣpa*. The central *devakoṣṭha* bears double *puṣpa* whereas the remaining bear only one. After a certain height formed by seven horizontal *paṭṭikās*, we find superimposed *candraśālā* design. Above the *candraśālā* design on the top of the *śukanāsikā*, the sculptured figures of *Gaja-Siṁha* are displayed. *Siṁha* is standing upon a seated *gaja* which has raised its trunk. The raised trunk of elephant is held in the jaws of *Siṁha*.

This particular sculptural motif emphasizes the Orissan influence on the Kalacuri arts.

INTERIOR

The entrance to the *maṇḍapa* is from the east, as mentioned above. The *dvāra* is fitted with the small *dvāra-śākhās*. The vertical *śākhās* are absolutely plain up to their half of height. But the upper part is divided into two major parts by a sunken line. Here, the architect has introduced certain decorative patterns like the *rūpa-stambha* decorated with *latākarma*.

The *uduṁbara* is well-decorated with the *latākarma*. The *uttaraṅga* bears all its subsidiary *śākhās* but the *rathikā* is decorated with the *latākarma*. The *lalāṭabiṁba* is plain. All the subsidiary parts of the *dvāra* are shown roughly.

Inside the *maṇḍapa*, at the centre, four round *stambhas* are placed which measure 2.10 metres in height and form a rectangle on the floor as well in the *vitāna*. The aisle measures 65 cms. on both, sides, *i.e.*, the north and south. The *kakṣāṣanas* enclose the *maṇḍapa* from all sides upto a height of 1.15 metres. The bench measures 65 cms. and support the *stambhikās* measuring 1.10 metres in height which support the *vitāna*. They are four on either side. They bear bracket capitals. All the *stambhas* including the *stambhikās* are twelve in number and support the *dharaṇis* of the *vitāna*. Thus the *vitāna* is divided into nine squares by the *dharaṇis*. The central square contains a *vikasita-kamala*.

The *dvāra* to the *garbhgṛha* measures 1.40×.70 metres in height and breadth respectively. All the *śākhās* of the *dvāra* are ordinary and plain except a few decoration of the *rekhākarma*. On the *lalāṭabiṁba*, a *nṛtya-mūrti* of Gaṇapati is shown but quite mutilated.

The *garbhagṛha* is square measuring 2.9 metres. A *kuḍyastmbha*, square at the base, is placed in each *karṇa*. At the centre an *arghapaṭṭa* is placed with a *liṅga* upon it.

PATIANDĀĪ TEMPLE[1] (PATARAURA)

The temple stands on a low and projecting spur of a lofty hill. The place is situated at a distance of about 12 Kms. to the north of Uchehara and about 6 Kms. to the east from village Pataraura, close to the Satna-Uchehara road.

The temple faces north and measures 2.9 square metres externally and 1.33 metres internally. It consists of a square *garbhagṛha*.

EXTERIOR

The walls are plain except two projected and flat moulding on the *jaṅghā*. The roof of the temple is also flat and formed by a stone slab. But the *dvāra* of the temple is noteworthy. It measures 1.92×1.37 metres in height and breadth. Architecturally, the *dvāra* belongs to *subhagā* class, as mentioned in the *śilpaśāstras*.[2] It consists of its subsidiary *śākhās*, viz. the *patraśākhā*, *rūpastambha* and *khalvaśākhā*. On the interior of *dvāra* a flat *paṭṭikā* runs along three sides and also on the exterior another *paṭṭikā* decorated with *rekhākarma* is provided on three sides of the *dvāra*.

The *rūpastambhā* is adorned with the *latākarma*, while the subsidiary *śākhās* are decorated with lotus buds.

On either side of the *dvāra*, Gaṅgā and Yamunā are represented as *dvārapālas*. They are sculptured under a triangular *chhatra* and hold a *cawrī*. Their *vāhanas* are visible below their feet. At the extreme corners, the figure of Bhairavas or *Kṣetrapālas* are displayed with a *nāga* and *vāhana*, *i.e.*, the dog, is visible behind them. Here, Gaṅgā and Yamunā do not have their female attendants. The Bhairavas have a *prabhāvali* behind their head.

1. Cunningham has dated this temple slightly later than the Gupta period but Stella Kramrisch has placed it in *Circa* 10th century A.D. The later view is convincing. See Kramrisch, S., *Hindu Temple*, I, p. 151.
   Previous scholars have named it as Pataini Devi temple.
2. Jain, *op. cit.*, pp.67-68.

The *uduṁbara* is nicely decorated, for instance, the *mandāraka* has a *puṣpa*, while remaining parts are adorned with *latākarma*. The *koṇikās* bear a *puṣpa*.

The *uttaraṅga* contains all the same *śākhās* which are provided with the vertical *śākhās* but it bears three projected brackets with the sculptural figures of Jain a *tīrthaṅkaras*, as follows :

The *latāṭabimba* bears the figure of Ṛṣabhanātha (Ādinātha) in *padmāsana*. His hands are placed on his lap in posture of meditation. On the *pīṭha*, his *lāñchana* is sculptured.

The brackets, situated on either side of it, *i.e.*, eastern and western corners bear a figure of Pārśvanātha in the same posture as mentioned above. He is canopied by 5 hoods of Nāga and a *nāga* figure, as his *lāñchana* is represented on the *pīṭha*. All above mentioned brackets are surmounted by a *chatra* and images are flanked by a *kuḍyastambhikā*. The horizontal *śākhās* of the *uttaraṅga* are decorated with the same decorative motifs as mentioned previously. Above a flat *paṭṭikā*, three more *paṭṭikās* are horizontally placed and decorated with *latākarma*, *ratnapuṣpa* and *puṣpa-karmas* (from lower most to upper most) respectively.

Internally, the temple is plain. A Jaina deity. *Ambhikā* was placed in it but it is removed and now preserved in the Allahabad museum.[1]

TṚIĀYATAMA TEMPLE (AMARKANTAK)[2]

This is a temple with three shrines, built on the same high *jagatī* and connected with a *mahāmaṇḍapa*. The *mahāmaṇḍapa* is square, each side being about 5.75 metres internallly. To its east (*i.e.*, facing west) is the central shrine and its north and south are allied or subsidiary shrines. Each is connected with the *mahāmaṇḍapa* through a covered passage with or without perforated grills.[3] All the shrines consist of

1. See, Jaina Iconography and *A.S.I.W.C.* 1920, p. 108.
2. This temple is known in the name of Triple-shrined temple of Karṇa.
3. This part of the temples is completely ruined, however, it is presumption. The entrance to the *mahāmaṇḍapa* might have been from the west.

a rectangular *antarāla* and square *garbhagṛha*, which is externally *saptaratha*.

EASTERN SHRINES

It is *saptaratha* in plan and faces west. At the *adhiṣṭhāna*, it bears a flat moulding surmounted by the *kumuda* moulding, above which there is a flat moulding. After a certain height a deep *ghaṭa* moulding is shown which is surmounted by the *kumuda* and a flat moulding respectively.

EXTERIOR

The entire *jaṅghā* is divided into three tiers by two *bandhanas* of two bands each, which serves as three tiers of projected blocks, facing three sides, adorned with the *latākarmas*. The upper tier is smaller than the lower tiers. The same scheme of tiers continues on the walls of *antarāla*. They bear three *devakoṣṭhas* flanked by the *kuḍyastambhikā* but empty.

The walls of the *garbhagṛha* are divided into seven *rathas*. The central *ratha* bears three bigger *devakoṣṭhas*, each flanked by the *kuḍyastambhikās* and surmounted by two mouldings. All three *devakoṣṭhas*, shown in the central *rathas* as well as on the walls of *antarāla* are empty.[1] The central *rathas* bear a projected *chaitya*-pediment, formed by the *chaitya*-gable placed one above the other in decreasing size.

From each *ratha*, the base of the *śikhara* emanate an equal number of *rathas*. The central *ratha* reaches the *āmalasāra* like Bhumija class of temples. The remaining *rathas* are surmounted by an *āmalasāri*. The *karṇarathas* (placed on four corners) are divided into seventeen *Bhūmis* by placing the *kalaśa* or *āmalas* which are also crowned by the super imposed *candraśālā* design. All the *rathas* are decorated with the *latākarma*.

Facing west above the top most lintel of the *dvāra*, upto a height of about 1.55 metres, we find only vertical *paṭṭikās* which are

1. In the other shrines, they bear *ratnapuṣpa* . They might have been containing the *puṣpas* but subsequently defaced.

surmounted by two horizontal hands. Above these hands a panel of five *devakoṣṭhas* are shown but empty.[1]

Above the panel of the *devakoṣṭkas*, a gable-shaped, (with stepped sides), *śukanāsikā* starts. It is about three metres in height which is formed by various horizontal decorated *paṭṭikās*. At the centre a *puṣpa* is placed in an ellipsoid medallion. All the members of *āmalasāra* are placed properly, for instance, the *galā* with two round mouldings, the *āmalasāra* surmounted by the *caṇdrikā*. Above it, an *amalasārikā* is placed surmounted by a *candrikā* and a *kalaśa* respectively.

This shrine consists a *makrākṛti* gorgyle towards north. It is pierced in with an outlet at the bottom. The ambulatory water is delivered into the hollow of a *stambhikā* and later on, it goes out. Other subsidiary shrines do not have any gorgyle.

INTERNAL

The *dvāra* measures 1.96×.97 metres in height and breadth respectively. On either side of it, a double projected *kuḍyastambha* is shown which supports a bracket capital and thus supports three heavy lintels. These lintels are decorated with the *latākarma*, *mālākarma* and the *ratnapuṣpas* respectively. The *kuḍyastambhas* are also adorned with the *latākarma*.

The vertical *dvāra-śākhās* (left and right) are plain blocks at about half of its height. Above it, the five *śākhās* are demarcated which indicates that the *dvāra* belongs to *Nandinī* class of the *dvāras*, as mentioned in the *śilpaśāstrās*.[2]

It consists of the *patrāśākhā*, *gandharvaśākhā*, *rūpastambha*, *khalvaśākhā* and *simhaśākhā*;[3] the *patraśākhā* is innermost. The *rūpastambha* is decorated with the *rekhā-karma*.

The *uduṁbara* is decorated with *latākarma*.

1. In the southern shrine, they contain *ratnapuṣpa*, except the central *devakoṣṭha*.
2. Somapura P.O., *op. cit.*, p. 76.
3. All the *śākhās* are shallow engraved in one block of stone, except the *siṁhaśākhā* which is separate and adorned with the *latākarma*.

The *uttaraṅga* consists of its all the components, *i.e.*, the *patraśākhā*, *triśākhā mālādhāra*, *chhajji*, *phālanā*, *rathikā*, *kaṅṭha* and *Udgama*, (the *patraśākhā* is lowermost).

The *mālādhara* is adorned with the *latākarma* and the *phālanā* is decorated with the *rekhākarma*. Remaining all the *śākhās* are absolutely plain except the *udgama* which bears a row of *ratnapuṣpas*. The *lalāṭabiṁba* bears a *vikasitā puṣpa*.

The *antarāla* measures 2.12×1.10 metres; a slightly bigger than those of southern shrine. The *kuḍyastambhas*, placed on either side measure 5.5 cms. at the base.

The *garbhagṛha* is rectangular measuring 2.75×2.65 metres in length and breadth respectively. It has a *kuḍyastambha* in each *karṇa* and measures 40 cms. at the base. At the centre an *arghapaṭṭa* is placed with *vinirgama* to the north.

The *vitāna* of the *garbhagṛha* is built by intersecting squares due to which it is changed into an octagonal form in the centre where a *kamala* is placed.

The southern shrine is quite identical in every respect with those of the eastern shrine. It faces north.

The northern shrine, facing south, is ruined but the *dvāra* and the *adhiṣṭhāna* as well as the *antarāla* alongwith the *garbhagṛha* are preserved which are quite identical with those of above mentioned shrines.

KEŚAVANĀRĀYANA TEMPLE (AMARKANTAK)

The temple or the group of two temples is situated very close to Machchendranātha temple at Amarkantak.

EXTERIOR

The temple is built on a high *jagatī* but a smaller shrine is added on the west in later times. Hence, the square *mahāmaṇḍapa* is the *maṇḍapa* of both, *i.e.*, the southern and western shrines. Both the shrines consist of a square *garbhagṛha* and rectangular *antarāla*. They are built on *pancaratha* plan and the entrance to the *maṇḍapa* is on

the east. The southern shrine faces north, while the western shrine faces east.

SOUTHERN SHRINE

At *adhiṣṭhāna*, it bears a flat moulding which is surmounted by a *kumuda* moulding above which there is a flat moulding. Below the *jaṅghā* there are four deep mouldings among which the lower two are *ghaṭa* and *kumuda* mouldings then a thin moulding is surmounted by a *kumuda* moulding.

The entire *jaṅghā* is divided into two tiers by a moulding like that of the Machchendranātha temple. The lower tier is bigger than that of the upper one.

The central *rathas* bear two *devakoṣṭhas*, flanked by a *kuḍya-stambha*. They contain *ratnapuṣpa*. The external walls of the *antarāla* also contain two *devakoṣṭhas* of similar nature with *ratna-puṣpa*. All the central *rathas* as well as the *antarāla* have a *chaitya*-pediment. The *jaṅghā* is surmounted by four deep mouldings.

Each *ratha* emanate equal number of *rathas*. The central *rathas* reach the *āmalasāra* but the subsidiary *rathas* are slightly decreased in the height. The *karṇarathas* are leaving much distance and look stunted. They do not reach the *āmalasāra*. These *karṇarathas* are divided into 12 *Bhūmis* by placing the *āmalas*.

The *śikhara* is heavily repaired but the *āmalasāras* with the *candrikā* are preserved. This shrine is much identical in each respect *i.e.*, architecturally and in decorative motifs with those of Machchendranātha temple.

The subsidiary shrine, situated on the west (facing east) is similar to that of the southern shrine.

The *maṇḍapa* is square and has *kakṣāsanas* where the *stambhikās* rest and support the roof of the *maṇḍapa*. The *maṇḍapa* is supported by *stambha* and *stambhikās* like Pātāleśvara temple at the same place.

The entrance to the *maṇḍapa* is on the east fitted with a small *dvāra* between *kuḍyastambhikās*. A flight of five or six *sopānas* leads

to the *mahāmaṇḍapa*. It is heavily repaired. The *dvāras* of the temples and *maṇḍapa* bear the figure of Gaṇeśa on the *lalāṭabimba*. The *udumbara* is decorated with the *latākarma*.

The decoration of the *kuḍyas* are heavily repaired; and at the *adhiṣṭhāna* the mouldings are buried in the earth.

The roof of the *maṇḍapa* is built on *phāṁsanā* style but repaired. It has *āmalasāra* with *āmalasārikā* having the *candrikās* and a *kalaśa* over it.

PĀTĀLEŚVARA TEMPLE (AMARKANTAK)

The temple is situated to the east of Machchendranātha temple.

EXTERNAL

The plan of the temple is quite identical with those of the Machchendranātha temple. It consists of a squre *garbhagṛha*, and rectangular *maṇḍapa*. It faces west.

The *adhiṣṭhāna* bears a flat moulding which continues on the walls of the *maṇḍapa* also. Above it, after a certain height, there are four deep mouldings, the lowermost is the *ghaṭa* moulding which is surmounted by a flat, and the *kumuda* mouldings respectively.

The *jaṅghā* is divided into two tiers by a *bandhana*. The upper tier is smaller than the lower one. This arrangement continues on the walls of the *antarāla*. The decorative motifs slightly differ than those of Machchendranātha. The central *ratha*, in the lower tier, bears a bigger *devakoṣṭha*, flanked by the *kuḍyastambhikās* and contains a *ratnapuṣpa*. But the subsidiary *rathas*, in the lower tier bear a smaller *devakoṣṭha* of same nature surmounted by a projected block profusely decorated with the *candraśālā* design. The external walls of the *antarāla* in the lower tier, bears the identical *devakoṣṭha*, with the central *ratha*.

The upper tier bears only projected blocks decorated with the *candraśālā* design. All these blocks are flanked by a sunken block similar to those of *stambhikās*, adorned with the *latākarma*. The

entire *jaṅghā* is surmounted by four deep mouldings, above which the central *ratha* bears a replica of *chaitya*-pediments formed by the horizontal *paṭṭikās*. These arrangements continue on three sides of the temple.

From the base of *śikhara*, each *ratha* springs and the central *ratha* reaches the *āmalasāra*, while the subsidiary *rathas*, *i.e.*, one on either side of it, also reach to the *āmalasāra* but leave a short distance from it. The *karṇarathas*, are quite stunted and leave much distance from the *āmalasāra*. They are divided into eleven *Bhūmis* by placing the *āmalas* as usual.

The *skandha* of the *śikhara* is fully covered with the *rathas* due to which the *āmalasāra* looks stunted. The stunted appearance of the *śikhara* emphasizes the Orissan influence and the *rathas* are also not much curved to the *āmalasāra*. Above the *āmalasāra* the *candrikā* is visible but the *kalaśa* is not existing. All the *rathas* are adorned with the *latākarma* while some of the *rathas* are recently repaired.

The gable-roof of the *antarāla*, bears a *devakoṣṭha*, flanked by the *kuḍyastambha* on both the sides, *i.e.*, the north and south. It contains double *ratnapuṣpa*. Above this, the stepped like *paṭṭikās* are shown which form the *śukanāsikā*. The decoration of the *śukanāsikā* is similar to the *śukanāsikā* of Machchendranātha temple except it does not contain the sculptural figures of *Gaja-siṁha*.

The decorative motifs on the *kuḍyas* of *maṇḍapa* are mostly identical with those of Machchendranātha temple. But its roof is well preserved. Two horizontal *paṭṭikās* are preserved on three sides of the *vitāna* with a projected *Chhajji*. These two *paṭṭikās* are surmounted by another *paṭṭikā* which is adorned with the *jālakarma* (latticed-work). Above it the roof starts in the *phāṁsanā* style. At the appex a circular *galā* is shown above which the *āmalasāra* is placed with the *candrikā* surmounted by an *āmalasārikā* again with the *candrikā*. The crowning member *kalaśa* is preserved with the *veejapūraka* (lid).

INTERNAL

The entrance to the *maṇḍapa* is on the west, as stated above. It is also fitted with a *dvāra* similar to those of Machchendranātha.

Internally, the *maṇḍapa* is quite identical with the Machchendranātha except it is bigger in length and breadth. It has a porch in front of the *dvāra* of the *garbhagṛha*, which might be later addition. The *stambhas* are equal in number and similar in design with those of the Machchendranātha temple.

But the *dvāra* to the *garbhagṛha* is slightly bigger and much repaired. It measures 1.58×.85 metres in height and breadth respectively. The peculiar feature of this temple is that the *garbhagṛha* is about 1.40 metres lower than the floor of the *maṇḍapa*. The *garbhagṛha* measures 2.45 metres in square. At each *karṇa* a *kuḍyastambha*, square at the base, is placed. In the centre of the *garbhagṛha* an *arghapaṭṭa* is placed with a *vinirgama* towards north.

The *vitāna* of the *garbhagṛha* is formed by various rectangles and in the centre a *puṣpa* is placed like the *vitāna* of the triple-shrined temple at the same place.

VIRĀTEŚVARA TEMPLE (SOHAGPUR)

The temple is situated at a distance of about three kilometres from Shahdol Railway Station near Rewa-Shahdol road at Sohagpur.

The temple stands on a high *jagatī* and consists of a square *garbhagṛha*, rectangular *antarāla*, square *mahāmaṇḍapa* and an *ardhamaṇḍapa*.[1] The *mahāmaṇḍapa* has a subsidiary room on either side.[2] The temple faces east.

EXTERIOR

The plan of the temple is *saptaratha*. The *adhiṣṭhāna* bears a flat moulding surmounted by the *kumuda* and *ghaṭa* mouldings. Above which it is decorated with a panel of *hīrakas*. These three decorated motifs are continued around the temple but above it the wall of subsidiary rooms differs in the arrangement of decoration. We find a parapet wall adorned with a panel of standing *apsarā*, *vyālas*. The brackets of *apsarās* are supported by the *vāmanākṛtis* and

1. The *ardhamaṇḍapa* is recently repaired and the original shape has been lost.
2. The northern room is completely ruined and southern room is partially preserved, probably it was a *gūḍhamaṇḍapa*.

separated by rampat *vyālas*. The whole panel is surmounted by the *rekhākarma* and *piñjarakarma*. The balconies are shown on north and south and are supported by *stambhikās* which rest on the *kakṣāsanas*.

The external wall of the *garbhagṛha* bears three deep mouldings surmounted by a flat moulding. These three mouldings are continued on the walls of the *antarāla* and *mahāmaṇḍapa*.

The entire *jaṅghā* is divided into three tiers by two *bāndhanās* of two bands each, which serves as background for three tiers of sculptures of elegant shapes and add richness and variety to the sanctum wall. The upper tier is smaller than the lower tiers. The same scheme of tiers continues on the *maṇḍapa* walls. Each of these tiers has a sculptured row of *apsaras*, *vyālas* or images of various deities. The walls of the *antarāla* have two *rathas* on them which are also adorned with the similar decorative motif.

The central *ratha* of the *garbhagṛha*, facing south, bears three *devakoṣṭhas*. The lowermost of which has got an image of standing Viṣṇu with a *cakra*. But remaining objects are defaced. Upper two *devakoṣṭhas* are empty. There might have been sculptured figures but might have been subsequently removed. These tiers are surmounted by two deep mouldings above which are two flat mouldings. These are adorned with the *candraśālā* design.

The walls of the *garbhagṛha* are divided into seven *rathas*. Each *ratha* culminates either in an *aṅga-śikhara* or *uruśṛṅga* and from the base of the *śikhara* emanate an equal number of *rathas* but with a subdued projection. The central *ratha* reaches the *āmalaka* in the fashion of the *Bhūmija śikharas*. The *karṇa-rathas* (placed on four corners) are divided into several *Bhūmis* by placing the *āmalas* or *ghaṭas*.

The whole *śikhara* is adorned with a cluster of *aṅgaśikharas* which are adding the beauty to various *rathas*. The *śikhara* is surmounted by the *āmalasāra* above which the *candrikā* and *amalasārikā* are placed. The crowning member, *i.e.*, *kalaśa* is preserved.

The *śukanāsikā* is decorated with three vertical bands alongwith two miniature *śikharas*, surmounted by five horizontal bands. Two *devakoṣṭhas* are shown on the north and south, which bear the figures of Śiva and Durgā. The miniature temples add beauty to the *śukanāsikā* from north and south. In the centre a superimposed *candraśālā* is shown flanked by the *kuḍyastambhikās*. Most probably, a human figure is shown in centre but not visible due to unapproachable height. Facing east, on the top of the *śukanāsikā* Śiva is displayed in a circular medallion in *tāṇḍava* posture.

INTERIOR

The *ardhamaṇḍapa* is completely ruined but the *jagatī* is recently rebuilt.

The subsidiary side rooms are also ruined but the southern room is partially preserved which gives an idea of the northern room. The *mahāmaṇḍapa* is square measuring 6.25 metres. Its *vitāna* is supported by rectangular double *kuḍyastambhas*. They are eight in number and vertically divided into two by a sunken line. The bear *kumuda* moulding at the base and adorned with the *candraśālā* design. At the base they measure 80×44 cms. The height from base to *śīrṣa* is 2.51 metres and the shaft measures 31×27 cms. These *kuḍyastambhas* are adorned, vertically, with various *latākarma* and *hīraka* designs. On either side a row of *kumuda* has been vertically shown. On the *śīrṣa*, *puṣpa* and *mālākarmas* are shown. Above the *śīrṣa* a flat *dharaṇī* is placed which forms the octagonal base of the *vitāna*.

The central part of the *vitāna* has tumbled down but the remaining part of the *vitāna* enables as to form some idea of its original self. The beauty of the ceiling is really increased by the addition of beautiful *śālabhañjikā* figures. They are placed on the projecting arms of the *śīrṣa* of *kuḍyasṭambhas*. These female figures are shown as if they are supporting the weight of the *dharaṇī* of the *vitāna*. But the effect is so pleasing that the figures do not seem to carry any load at all. Actually, they are ornamental. Their faces are damaged and most of them are removed, only three of them are existing *in-situ*.

This *vitāna* is constructed of concentric circles design, brought about by over-lapping courses of stones. Each of the concentric circle is fretted and coved. The spaces are adorned with *puṣpakarmas*.

DVĀRA

The *dvāra* measures 1.86 × .97metres in height and breadth respectively. The *dvāra* belongs to the *hastinī* class, as mentioned in the *śilpaśāstrās*.[1] It contains *saptaśākhaś*, viz. the *patraśākhā*, *gandharvaśākhā*, *rūpaśākhikā*, *rūpastambha*, *rūpaśākhā*, *khalvaśākhā* and the *siṁhaśākhā*; the *patraśākhā* being the innermost.[2] On both the sides of *dvāra*, *i.e.*, left and right, at the base of *dvāraśākhās* Gaṅgā and Yamunā are carved as *dvārapāla*. They hold a *kalaśa*- and accompanied by two female attendants, have *nāga*-hoods behind their heads. They wear the usual ornaments.

Gaṅgā and Yamunā are flanked on their right and left sides respectively by Śivagaṇas with four arms. The southern Śivagaṇa holds a *kamala* and *Khatvāṅga* with left hands, while a *ḍamaru* and *kapāla* are held in his right hands. The northern one holds a *vajra* and *akṣasūtra* with his right hands while a *kṛpāṇa* and *triśūla* are held in his left hands.

The *uduṁbara*[3] part of the *dvāra* is completely damaged due to which the details cannot be definitely mentioned. The *rūpakas* of the *śākhās* are also not clearly visible. Both the *rūpastambhaśākhās* of the *dvāra* are vertically divided into five niches which bear sculptured figures of Brahmanical deities such as Brahmā, Śiva, Sarasvatī, etc. in various postures.

The *uttaraṅga* (lintel) consists of *saptaśākhās*, as prescribed by the *śilpaśāstras*,[4] viz. the *patrāśākha*, *triśākha* and *mālādhara*. These three *śākhās* are surmounted by the *chhajji*, the *phālanā* is not clear but the *rathikā* is properly shown. The *kaṇtha* and *udgama* are

1. Somapura, P.O., *op. cit.*, 1960, p. 76 ; and also, Jain, B., *op. cit.*, 1963, p. 70.
2. *Ibid.*
3. *Ibid.*, p. 58 ; for details, see, Jain, *op. cit.*, the *hastinī* class of *dvāras*, p. 59.
4. Jain, *op. cit.*, p. 61; and Somapura, *op. cit.*, p. 86.

profusely sculptured. The whole *uttaraṅga* bears three projected brackets. On the *lalāṭabiṁba* (central bracket), *nṛtya śiva*, in *catura* pose with eight arms is represented.[1] The brackets situated on the southern and northern corners bear the figures of seated Sarasvati playing on a *viṇā* and *nṛtya*-Gaṇapati respectively, as prescribed in the *Mānasāra*.[2]

The *rathikā* bears the figures of the major deities of Brahmanical triad, *i.e.*, Brahmā in seated posture with a standing figure of Sarasvatī on the northern part. The figures of Viṣṇu in *āsana* posture with a standing figure of Lakṣmī with a *ghaṭa*. Apart from these figures on the *rathikā* a seated image of Gaja-Lakṣmī is shown on the extreme southern corner.[3]

The topmost part of the *udgama* bears the figures of Śiva and *Sapta-Mātṛkās* on its half portion while the standing *Navagrahas* are shown on the remaining portion.

The *antarāla* is a small chamber measuring 2.64×1.22 metres. It has the *kuḍyastambhas* at its corners, which are similar to those of the *kuḍyastaṁbhas* in the *mahāmaṇḍapa*. The figures of sprawling *gaṇas*, playing on a *śaṅkha* are shown on the base.

The *garbhagṛha* is square, *i.e.*, 2.95 metres and consists of a *kuḍyastaṁbha* in each corner. At centre a *liṅga* is placed on an *arghapaṭṭa* which is a little higher than the level of *pradakṣiṇāpatha*. The *vinirgama*, to throw the water, is shown towards the north but it emerges in the *garbhagṛha* and not visible externally because of recent repairs.

The *vitāna* of the *garbhagṛha* in constructed by the intersected squares and in the centre a *vikasita kamala* is placed.

1. For the details of the iconographic features, see the chapter dealing with iconography.
2. Acharya, P.K., *Encyclopaedia of Hindu Architecture*, Vol. VII, p. 237. The details of the iconographical features of Sarasvatī and Gaṇeśa are mentioned in the chapter dealing with the iconography.
3. See, chapter dealing with iconography.

SĀGARA TEMPLE (UMARIA)

The temple is situated at Umaria town in Shahdol district of M.P. The temple is completely ruined but *dvāra* and a *garbhagṛha* are preserved now. A renovated temple is built above the old *garbhagṛha*. The modern temple is locally known as Sagara temple.

The *dvāra* is noteworthy, it measures 1.70×.85 metres in height and breadth respectively. On either side Gaṅgā and Yamunā are sculptured in traditional posture as a *dvārapāla* attended by their female attendants. They are flanked by Śivagaṇas.

Architecturally, the *dvāra* is of *Nandinī* class.[1] It consists of its other essential *śākhās* as mentioned previously in this class of *Nandinī dvāras*.

The *rūpastambha* is horizontally divided into four niches which bear the figures of various deities and amorous couples.

The *uduṁbara* is quite identical with those of Maribagh temple. The *mandāraka* is *adorned* with a *vikasita kamala* upon which a *kalaśa* like object is placed.

The *uttaraṅga* (lintel) bears three projected brackets with the sculpture figures.

The northern bracket bears a seated image of Brahmā with four arms. His *vāhana* is visible under his seat.

The central bracket bears a figure of Jaina *tīrthaṅkara*, who is represented in *padmāsana* posture. The figure is unidentifiable because no particular *lāñchhana* is visible on the *pīṭha*, due to modern coatings. The *gandharvas* are engraved as usual.

The southern bracket contains of the figures of Viṣṇu with four arms riding upon his respective *vāhana* Garuḍa.

All the three brackets mentioned above are surmounted by a miniature *śikhara*, as in the temple at Marai.

1. Sompura, *op. cit.*, p. 76.

The *uttaraṅga* consists of all the subsidiary *śākhās*, similar to those of Marai temple. The representations of *Navagrahas* are quite identical with those of Marai temple.

The *udgama*, on the north, bears the figures of Śiva and Pārvatī, while at the southern part, Viṣṇu and Lakṣmī, are exhibited in standing posture. A male devotee is sculptured in front Viṣṇu. Both the sculptures are damaged, *i.e.*, on the north as well as south.

The *garbhagṛha* is square with a *kuḍyastambha* at its each corner. But the *arghapaṭṭa* is renovated. A modern '*liṅga*,' is placed upon its *vinirgama* on the north.

The *vitāna* is renovated but the existing original designs indicate that it was built on the similar pattern to the *vitāna* of Maribagh temple.

VAIDYANĀTHA TEMPLE (BHERAGHAT)

The temple stands upon a hillock at a distance of 20 Kms. from Jabalpur. The situation of the temple has a beautiful, natural surroundings, *i.e.*, the river Narmada flows through Marble-Rock and the fall of Narmada is locally known as Dhuandhar a place of attraction in the Jabalpur district.

The temple is *saptaratha* in plan and built in a circular enclosure.[1] It faces north and consist of a rectangular *garbhagṛha*,[2] *antarāla* and a modern *maṇḍapa*. The entire temple is heavily repaired and renovated. The *adhiṣṭhāna* of the *garbhagṛha* bears the original form. There is a *kumuda* moulding at the base and it is surmounted by three deep mouldings. This scheme continues on the walls of the *antarāla*.

1. The enclosure contains the cells in which images of various female deities are enshrined. Many of them bear their name on the *pīṭha*. A list of deities will be given in the chapter dealing with the iconography.
2. The *garbhagṛha* is occupied by many sculptures due to which exact measurement cannot be mentioned.

The entire *jaṅghā* is divided into two tiers by a *bāndhana*. The *antarāla* bears two *devakoṣṭhas* but the sculptures are multilated or empty.

Above the *jaṅghā*, as mentioned above, the *śikhara* is heavily repaired due to which the original features cannot be mentioned.

The *śikhara*, *śukanāsikā* and the *maṇḍapa*, all these parts of the temple are renovated and some of them are later additions due to which they do not deserve the descriptions.

INTERIOR

The *maṇḍapa* is modern but built on the same fashion as in the temple at Deotalao. The *kuḍyas* are decorated with the identical motifs with those of Deotalao. The *stambhikās* are supported by the *kakṣāsanas* and the roof of the *maṇḍapa* is quite modern. Some of the *stambhas* are old but nicely renovated.

On either side of the *dvāra* a *kuḍyastambha* is placed like Machchendranātha temple. On the right wall of the *garbhagṛha*, near the right *dvāraśākhā*, there is a votive inscription which tells us that Mahārajni Gośaladevī; mother of Vijayasiṁha used to come here alongwith her grand son Ajaysiṁha to salute the God daily.[1] This epigraphic evidence proves that at least this part of *garbhagṛha* is original and she might have renovated a few parts of the temple.

The *dvāra-śakhās* are identical with those of the *dvāras* of the temples at Amarkantak. The vertical *śākhās* and the *uttaraṅga* are quite plain. Only one empty *devakoṣṭha* is engraved in the place of *lalāṭabiṁba*.

The vertical *śākhās* are divided into two by a sunken line.

The *udgama* bears *latākarma* in the place of *mandāraka*.

The *antarāla* is rectangular measuring 2.75×1 metres in length and breadth respectively. It has a *kuḍyastambha* on either side.

1. Mirashi, V.V., *Corbus Inscriptinum Indicarum*, Vol. IV, pt., I. p. 368 and Banerji, *op. cit.* p. 68.

The *garbhagṛha* is occupied by images which were collected and enshrined in later times. Among these images, a few are really noteworthy. These are discussed in the chapter dealing with iconography. The principal image of worship is an excellent *Vṛṣabhārūḍhamūrti* or Śiva and his consort.

The *vitāna* is renovated due to which the original style of it cannot be described.

SOMANĀTHA TEMPLE (DEOTALAO)

The temple is situated at a village Deotalao, at a distance of about 48 Kms. from Rewa, towards north-east, on the Rewa-Mirzapur road. Among a group of three temples, Somanātha temple deserves description. The temple belongs to a fairly late period.

EXTERIOR

The temple is built on *saptaratha* plan and consists of a rectangular *garbhagṛha*, *antarāla* and *maṇḍapa*.

At the *adhiṣṭhāna*, there is a *kumuda* moulding surmounted by a flat moulding. These mouldings are continued on the walls of *antarāla* and *maṇḍapa*. Above these two mouldings, the scheme differs on the walls of the *garbhagṛha* and the *maṇḍapa*. Just below the *jaṅghā*, it bears a *ghaṭa* moulding and then *kumuda* moulding which are surmounted by a flat moulding. All above mentioned mouldings are in degenerated form.

The entire *jaṅghā* is decorated with several deep mouldings. The upper part of the *jaṅhgā*, bears a tier of the vertical and projected blocks which are pointed at the upper side. Each *ratha* bears double blocks of similar nature. The top portion of the *jaṅghā* bears three deep mouldings.

The central *ratha* bears a big *devakoṣṭha*, flanked by the miniature *kuḍyastambhas*. It contains a *ratnapuṣpa* and surmounted by *candraśālā* design. This tier and the mouldings are continued on the *rathas*, on three sides. But the walls of the *antarāla* bear *devakoṣṭha* with a *ratnapuṣpa* similar to the central *ratha*.

The upper part of the *jaṅghā* is surmounted by three mouldings.

Each *ratha* emanates a corresponding *ratha* from the base of the *śikhara*. Corresponding to the height of the roof of the *maṇḍapa*, all the *rathas* bear three mouldings. The *karṇarathas* are very irregularly divided into five *Bhūmis* by keeping the degenerated shape of *ghaṭas* or *āmalas*. All the *rathas* emerge to the *śikhara*, before they reach to *āmalasāra* and hence the shape of the *śikhara* looks round and stunted. The *galā* is surmounted by a round and plain *āmalasāra* with the *candrikā*. The *āmalasārikā* is placed with its *candrikā* and crowned by a *kālaśa*.

The *kuḍyas* are decorated with a panel of vertical blocks, shown alternately sunk. The *kakṣāsanas* support the round *stambhikās* which bear the weight of roof of the *maṇḍapa*. These are six in number measuring 1.20 metres with a bracket on the *śīrṣa*. The roof of the *maṇḍapa* is built on *phāṁsanā* style but damaged.

INTERIOR

The entrance to the *maṇḍapa* is on the west. Internally, the *maṇḍapa* measures 3.48×2.80 metres in length and breadth respectively. The *kuḍyas* measure 1.14 metres in height and vertically divided into two by a miniature *kuḍyastambha*. A *mukhacatuṣkī* is shown in front of the *dvāra*.

The *dvāra* measures 2×1.7 metres in length and breadth respectively. It is similar to the *dvāra* of Gaurī-Śaṅkara temple at Bheraghat.

The *antarāla* is rectangular 2.44×.45 metres in length and breadth respectively and the *kuḍyastambhas* are absolutely plain.

The *garbhagṛha* measures 2.50×2.68 metres in length and breadth respectively and is very much renovated. Many sculptures are fixed on the eastern wall of it but either, some of them are quite recent, or unidentifiable. The temple belongs to the later period.

BHAIRAVA TEMPLE (DEOTALAO)

The temple is situated near the temple of Somanātha at Deotalao and is a later temple. The temple stands on a high square

jagatī, measuring 4.55 metres, and 90 cms. in height from the earth level.

It consists of a square *garbhagṛha* and rectangular *antarāla* and faces north. The shrine is the latest hut-shaped temple, square, externally and internally both, *i.e.*, 4.55 externally and 2.85 metres internally. Around the *garbhagṛha*, six round *stambhas* support the projected roof of the verandah, which is divided into five by *dharaṇīs*. The verandah measures 1.50 metres from the external walls of the *garbhagṛha* but the length is the same as that of the *jagatī*.

The *dvāra* measures 1.52×.84 metres in length and breadth. On the right of the *dvāra*, a modern image of Bhairava is placed.

The *antarāla* measures 2.14×.92 metres which has *kuḍyastambha* on either side.

The square *garbhagṛha* measures 2.85 metres. At the centre a modern image of Bhairava is placed.

ARCHITECTURE

The Kalacuri architect played a significant role in the history of early mediaeval architecture of India. We find innovations in the temple as well as in civil architecture during the reign of the Kalacuris. The Kalacuri rulers were staunch followers of the śaiva faith and constructed temples and monasteries all over their vast territory. They not only paid attention towards the religious monuments but also constructed tanks, wells, and fortified the major cities. The monuments lying scattered over their kingdom testify to their zeal in this field.

It has been suggested that the Kalacuri monuments should be divided into theree groups.[1] But the known monuments indicate that the architectural activities were taking place in various styles and regional influences were at work simultaneously. The monuments belonging to the closing decades of their rule are neither attractive nor systematically built. It shows that they were dominated by the neighbours like the Candellas which affected their cultural life and

1. Banerji, *op. cit.*, p. 31.

architectural expression and hence they could not maintain the glory of their forefathers.

The monuments, discovered so far, may be roughly divided into two groups:—

Group I Period of prosperity (*circa* 1000 A.D.—
circa 1100 A.D.)

Group II Period of decline (*circa* 1100 A.D.—
circa 1300 A.D.)

All the monuments may be classified, on the basis of their architectural features, into various groups, as follows :

(1) Religious architecture covering various styles of temples and other relevant structures like monasteries, and

(2) Religious and Civil architecture,
(A) which includes, Fortifications around the cities and
(B) which deals with the tanks, step-wells, etc.

Religious Architecture

Under this major heading we have classified the Kalacuri temples into various sub-groups which are based upon the architectural features of the temples.

I *Vṛttākāra garbhagṛha* type of temples, which consists of a rectangular *maṇḍapa*, *antarāla* and *vṛttākāra garbhagṛha*; For instance, Śaiva temples at Chandrehe and Mahsaun.

II Square *garbhagṛha* type of temples, which consists of :—
(A) an *antarāla,* a *maṇḍapa* with sub-chambers on either side, decorated with the *kakṣāsanas*, *e.g*., Virāṭeśvara temple at Sohagpur.

(B) The second sub-group includes all those temples which are built on the *trīratha*, *pañcaratha*, *saptaratha* plans. They consist of a square *garbhagṛha* rectangular *antarāla* and a rectangular *maṇḍapa* supported by *stambhas* and closed by the *kuḍyas* with the *kakṣāsanas* on either side *e.g*., Amarkantak group of the temples.

III The temples which consist of more than one *garbhagṛha*,[1] *e.g.*, *triāyatan* temple of Karṇa at Amarkantak. The survey of the Kalacuri temples shows that they have not strictly followed any particular *Śilpaśāstra* but they were much influenced by the regionel demands of sub-styles and idioms. Various types of temples were constructed contemporaneously. For instance, the Pātāleśvara and Machchendranātha temples are much influenced, externally, by the Orissan style.

The *triāyatana* temple of Karṇa might have imitated the temples at Kasara[2] (Gujarat) and Kukdeshwara. Mention may be made of *vṛttākāra garbhagṛha* type temples at Chandrehe and Mahsaun which might have been a demand of the śaiva *ācāryas* of the Mattamayūra sect.[3]

The Virāṭeśvara temple at Sohagpur, attributable to *circa* 11th century A.D., exhibits an advanced stage of the temple architecture. It bears partial resemblance to the fully-developed Khajuraho temples in displaying three bands of sculptures on the external walls of the *garbhagṛha* and in the composition of *śikhara*. The entire *śikhara* is adorned with a cluster of thirty-six *aṅgaśikharas*. All the central *rathas* are provided with an *uṛuśṅga*. Inspite of the partial similarity, it differs from the Khajuraho group due to difference of proportions and a divergent form of *maṇḍapa*.

To evaluate the temples and other religious monuments, we have classified them into approximate chronological groups and phases of evolution. The table given below will help to understand the distribution of the Kalacuri temples.

1. There is only one temple at Amarkantak, discovered so far; another temple of Keśavanārāyaṇa at the same place has two *garbhagṛhas* but it might be added later on.
2. Sankalia, *op. cit.*, p. 81, f.n. 4 and Banerji, *op. cit.*, p. 56.
3. Radheysharana, *Itihāsa Anuśīlana* (Hindi), Vol. I, 1967, p. 96.

TABLE[1]

Phase	Approx. Date	A	B
E	*Circa* 900 A.D	Śaiva temple, (Mahsaun)	
A			
R		Śaiva temple, (Chandrehe)	Vaidyanātha temple (Baijnath)
L			Śaiva Monastery (Chandrehe)
Y			Rewa-*torṇa* (Rewa) Viśvanātha temple (Maribagh) Chausatha-Yoginī temple (Cloister) (Bheraghat) Śaiva temple (Marai) Śaiva temple (Khajuha) Śaiva temples (Nohta)[2]
	Circa 1000 A.D.		Machchendranāth temple (Amarkantak) Patiandāī temple (Pataura).
M			*Triāyatan* temple, of Karṇa, (Amarkantak)
I			Keśavanārāyaṇa temple (Amarkantak)
D			Pātālēsvara temple (Amarkantak)
D			Śaiva temple (Guruhara)[3] Śaiva temple (Baragaon)

1. Columns 'A' and 'B' indicate the circular and square *garbhagṛha* type of temples respectively except the monastery, *toraṇa* and Chausaṭha-Yoginī temple at Bheraghat.
2. The temples are not surveyed by the author.
3. This temple is not surveyed by the author. see, Radheysharana, *A.I.O.C.*, 23rd session, pt. II, pp. 42-43.

Phase	Approx. Date	A	B
L			Virāṭeśvara temple (Sohagpur) Sāgara temple (Umaria).
E	*Circa* 1200 A.D.		Vaidyanātha temple (Bheraghat)
L A			Somanātha temple (Deotalao)
T E	*Circa* 1400 A.D.		Bhairava temple (Deotalao)

MAJOR CHARACTERISTICS OF THE TEMPLES

There was no fixed temple style for a particular region and hence the architectural activities were taking place in various sub-types simultaneously. We may infer that most of the temples were constructed by the demands of the patrons and the styles are influenced by the neighbouring territories. Nevertheless, some major features could be observed, as follows :

(1) The Kalacuri temples have several types of plan, *i.e.*, circular, square, *triāyatana* and rectangular based on the cardinal directions.

(2) The rectangular *antarāla*, separated from the *garbhagṛha* by placing a heavy *kuḍyastambha* on either side of the *dvāra*, at the interior.

(3) The *garbhagṛha* has always a heavy *kuḍyastambha* at each *karṇa* (corner).

(4) The *vitāna* of the *maṇḍapa* and *garbhagṛha* has concentric circles or squares which are decorated with different designs. But in some of the temples, the *vitāna* of the *maṇḍapa* has many rectangular forms formed by the interculmination which are supported by various *stambhas*, for instance, the Amarkantak group of the temples. But in the centre only a *kamala* is placed.

(5) Most of the temples are built on a high *jagatī*, viz. Virāṭeśvara temple, Chandrehe, *triāyatana* temple at Amarkantak and Śaiva temple Marai.

This particular feature is commonly found at Khajuraho.

(6) The temples, generally, stand on a high *adhiṣṭhāna* which bears the deep *ghaṭa* and *kumuda* mouldings. Sometimes, these mouldings are decorated with *candraśālā* design.

But in a few temples, we do not find the heavy *adhiṣṭhāna*, though the deep mouldings are shown, for instance, the temples of Machchendranātha and Pātāleśvara at Amarkantak.

(7) The *jaṅghā* is generally divided into two or three tiers by one or two *bāndhanās* which bear either *devakoṣṭhas* or projected and sculptured blocks. These *devakoṣṭhas* bear the figures of deities or amorous couples. But at Amarkantak, all *devakoṣṭhas* bear *ratnapuṣpas*.

(8) The *śikhara*[1] is generally curvilinear and has a circular medallion on the *śukanāsikā*. These medallions are mostly empty. Though some unidentifiable figures could be observed.

(9) All the Kalacuri temples, except circular *garbhagṛha* type temple has a bigger *ratha* with broad *devakoṣṭhas* and surmounted by *chaitya-pediments* or its miniature forms.

(10) As stated previously the *śikhara* of *Virāṭeśvara* temple is the only specimen which is adorned with various *aṅgaśikharas* and central *rathas* bear an *uruśṛṅga*.

(11) The crowning members of the *śikharas*, *i.e.*, the *galā*, *āmalasāra*, *candrikā*, and *kalaśa* are quite broad in the temples of Virāṭeśvara and *triyātana* temple at Amarkantak. It is the major feature to enhance the beauty of the entire temple.

1. The Chandrehe temple has round *śikhara* with a circular medallion in the centre.

(12) The *karṇarathas* are generally divided into various *Bhūmis* by placing *āmalas* or *kalaśa*. In a few cases these *karṇarathas* reach *āmalasāra* whereas in some cases they leave a short gap.[1]

Apart from the above mentioned features of the *rathas*, *triāyatana* temple of Karṇa exhibits a new pattern of decoration, *i.e.*, all the *rathas* are surmounted by a *candraśālā* design and the *karṇarathas* bear an *āmalasārikā*.

The *śikharas* of the *triāyatana* temple of Karṇa and Virāṭesvara temple exhibit an advanced stage of Indo-Āryan *śikhara* type.

(13) The general architectural style resembles those of the contemporary temples of Gujarat which emphasizes a common stock of origin of Nāgara temples.[2] The influences of the Candella, Paramāra, Cālukya and Orissan art prove the wide relations, of the Kalacuri architects.

(14) The Kalacuri temples are mostly decorated with the *candraśālā* design. This particular decorative motif has been exhibited in various modified forms.[3] Sometimes, we find its degenerated forms also.

Mention may be made of a hypethral cloister known as Chausaṭh-Yoginī temple at Bheraghat. It has always been a point of controversy among the scholars. It consists of eighty-one cells, mostly, with a female deity facing the central shrine. They bear their names on the *pīṭha*.[4] Scholars like Hiralal, Mirashi and Katare have

1. The *karṇarathas* of Machchendranātha and Pātāleśvara are noteworthy. Usually, the *karṇarathas* are divided into 11, 16, *bhūmis* at Amarkantak.
2. Sankalia, *op. cit.*, p. 257.
3. The decorative motifs attempted on the *śikhara* of the Vaidyanātha temple (partially preserved) and also in the *śikhara* of Chandrehe temple exibits a form entirely different than those of Sohagpur and Amarkantak. For details see, Ghosh, D., *J. N. Banerjea Volume*, 'The Caitya Window Motif', 1960, pp. 148-61, Figs. 1,2.
4. Banerji, *op. cit.*, pp. 72-90.

identified it with the Golakī-Maṭha; mentioned in an inscription.[1] But Dikshit[2] opposed the view and on the basis of a recently discovered circular platform of the temple alongwith several sculptural images, he presumed that Chausaṭh-Yoginī temple cannot be the same as Golakī-Maṭha. After a careful comparison of the plan and situation of both the shrines he advanced his view that the famous Golakī-Maṭha might have been the same newly discovered temple which stood on the site of Nadia-ki-Tori. He suggested that the grand edifice was, most probably, enshrined to a *Trimūrti* of Śiva, *i.e.*, in three aspects, which is still worshipped on the mound of Hathiagadha, in the name of Kher-Māi.

Whatever, may be the original place of *maṭha* but this particular style of building cloisters does not effect the plan of the Kalacuri temples. We may presumably, say that a few temples were enclosed by a circular cloisters in near the neighbouring regions of the Kalacuri capital Tripuri. This particular style was prevalent in India from earlier period as suggested by Stella Kramrisch. The Chausaṭh-Yoginī temple at Khajuraho is an example in the Candella territory which must be the contemporary of the above mentioned temples.

DVĀRA

The *dvāra* is an important part of a temple or palace. It has been invariably and elaborately described in various *Śilpaśāstras*.[3] Texts like the *Bṛhatsaṁhitā* and the *Mānasāra* inform us about the *dvārastāna* and the instructions (*dvāra nirdeśa*) to place the *dvāra*,

1. The Malkapuram Inscription of Kākatiya king Rudradeva, dated śaka 1183, see *J.A.H.R.S.*, IV, pp. 147 ff ; Katare, S.L., *J.B.O.R.S.*, XLIV, pts. 1-2, 1958, pp. 43-45 ; Hiralal, R.B., *J.B.O.R.S.*, XIII, pp. 138-40, and *A.B.O.R.I.*, IX, pp. 288-89 and also Mirashi, V.V., *I.H.Q.*, XXVI, p. 10.
2. Dikshit, M.G., *op. cit.* Appendix I, p. 34.
3. *Bṛhatsaṁhitā*, Chapt. 53, 26-27, 70-80 ; 54, 10 ; *Mānasāra*, Ch. 38, 2-54 and 39, 1-163 ; *Prāsādamandana*, Chapt. 3 ; *Dīpārṇava*, Chap. 6, etc., and also *Agnipurāṇa*, Ch. 104, V, 24 ; *Garuḍapurāṇa*, Ch. 46, v. 31.

either in the palace or in temples.[1] According to instructions mentioned in the above mentioned texts, the *dvāra* should be placed on the cardinal points and the different faces of the *dvāra* yield different results. They bring good or bad results to the owner or founder of the palace or temple. This particular aspect of *dvāra* is mentioned in the texts as *dvāradoṣa*.[2]

The essential parts of the *dvāra* are mentioned in the *Mānasāra*,[3] for instance, the *dvāras* should consist of four or six components, viz. the *kavāṭa* (door-panel), *dvāra-sandhi* (door-joint), *phalaka* (door-plant), *kīlabhājana* (bolt), etc. The *Aparājitapṛcchā*, *Prāsāda-maṇḍana*, *Dīpārṇava*, *Kṣīrārṇava* mention the details of the essential *śākhās* as well as the measurements of the *dvāra*.[4]

All the text like the *Mānasāra* and *Bṛhatsaṁhitā* have mentioned the *dvāra-māna* but none of these texts prescribe the absolute measurement. They have mentioned some alternative measurements also. However, according to descriptions of the *dvāra-māna*, in all the architectural treatises the general principle may be accepted as the height of the *dvāra* should be twice of its width, as mentioned in the *Mānasāra*.[5] The majority of the Kalacuri temples have followed the general principle of measurements. In the absence of absolute measurements, a difference of 5 to 10 cms. can be avoided.

The above mentioned texts have elaborately described the decorative motifs of a *dvāra*.[6] According to the *Mānasāra*,[7] the figures of major deities like Gaṇeśa, Sarasvatī, etc., should be sculptured on the *dvāraśākhās* and entire *dvāra* should be profusely carved. The Kalacuri temples at Sohagpur, Marai, Baijnath, Maribagh, Khajuha and Umaria are fitted with such decorated *dvāra-śākhās*.

1. *Bṛhatsaṁhitā*, Chapt. 53, 26-27, 70-80; 54, 10; *Mānasāra*, Ch. 38, 2-54 and 39, 1-163; *Prāsādamandana*, Chapt. 3; *Dīpārṇaua*, Chap. 6, etc., and also *Agnipurāṇa*, Ch. 104, V, 24; *Garuḍapurāṇa*, Cha. 46, v. 31.
2. *Bṛhat samhita*, ch. 53, 72-80.
3. *Ibid.*
4. Jain, *op. cit.*, pp. 58-70 ; and Sompura, *op. cit.*,
5. Acharya, P.K., *op. cit.*, pp. 235-243. ch. 6, pp. 72-86.
6. *Ibid.*, also p. 237 ; *Mānasāra*, V.V. 19, 30.
7. *Ibid.*

UTTARANGA OR ŚIRAPATTI

All the *uttaraṅga* bear three projected brackets with the sculptural figures of various deities with exception of Amarkantak group and Śaiva temple at Chandrehe, Vaidyanātha temple at Bheraghat. The plain *uttaraṅgas* bear a *lalāṭabiṁba* which contains either a *puṣpa* or a figure of *nṛtya*-Gaṇeśa.[1]

The sculptured *uttaraṅgas* has its other essential parts, as mentioned in the *Śilpaśāstras*.[2] The *rathikās* are mostly decorated with the figures of *Navagrahas* and sometimes, we find the figures of *Sapta-Mātṛkās* either flanked by Gaṇeśa and Vīrabhadra or alone in a panel.

MAṆḌAPA

The *Mānasāra*[3] gives a detailed description of the *maṇḍapa*. The *maṇḍapas* at Amarkantak are either rectangular or square.[4] The preserved *maṇḍapas* are mostly rectangular. The *stambhas* (circular) placed in two rows in the *maṇḍapas* support the roof of the *maṇḍapa*. All the *maṇḍapas* are roofed by *phāṁsanā* style, but some of the earlier temples do not have this feature. The Virāṭeśvara temple has a square *maṇḍapa* and the double *kuḍyastambhas*, adorned with the *latākarma* and *puṣpakarma* are situated on all sides. It has a subsidiary *kakṣa* on either side with the *kakṣāsanas*. The *vitāna* is decorated with the concentric circles which are fretted and coved. Generally, most of the preserved *maṇḍapas* have the *kakṣāsanas*, decorated with various decorative motifs.

STAMBHA

The *stambhas* are usually carved on the *pīṭha* and *śīrṣa*. They are mostly circular and sometimes square with chamfered corners in shape. The shafts of the *stambhas* are generally plain but in a few

1. But the *uttaraṅga* of the Patindāi temple bears three images of *tirthaṅkaras* on its projected brackets. The plain *dvāra* is quite similar to a *dvāra* fitted in the Lālaguan temple at Khajuraho. See Prakash, V., *Khajuraho*, 1967, p. 12, fig. 1.
2. See the detailed descriptions of the *dvāras* in the temples.
3. Acharya, *op. cit.*, pp. 395-409.
4. The *maṇḍapa* of *triāyatana* is ruined.

cases they are beautifully sculptured. For instance, the *stambhas*[1] which exist in a ruined temple at the mound of Karanbel, locally known as Baḍā-Dehara and other fragmentary *stambhas*, however, will be discussed in the chapter dealing with the iconography. The *stambhas* discovered at Gurh, and above mentioned fragmentary *stambhas* emphasize that they were decorated with auspicious decorative motifs like *pūrṇakalaśa*; (a symbol of prosperity) and *ghaṅṭā* and *mālākarmas*.

CIVIL AND RELIGIOUS ARCHITECTURE

(A) FORTIFICATIONS AROUND THE CITIES—REHUTA-FORT

This place is situated near village Mahsaun; very close to the Gurgi mound. The architectural remains and the ruined fortified walls are still *in-situ* in a shape of huge masonary. The area is fairly large and numerous sculptural specimens, and a few inscriptions as well as some ruined temples are discovered in the area. These discoveries prove the past glory of a fortified and important city of the Kalacuris. It is difficult to get the exact measurement of the city as well as the idea of plan of the city. But at a few places the walls are still partially preserved and local people call it Rehuta-Fort.[2] An image of warrior, though later in age, is installed in front of a gate of the fort.[3]

(B) THE TANKS, STEP-WELLS, ETC.

The stepped tanks and wells have also been discovered in the region. But most of them are in dilapidated condition. The tanks, preserved at Marai, Tewar, Jura, Khajuha, Gurgi, Baragaon and Mahsaun are well preserved.[4] All of these tanks are found very close

1. It is decorated with *pūrṇakalaśa* design and other decorative motifs like *ratnapuṣpas*. Similar fragmentary *stambha* is preserved in the Ramban Museum. It bears the *mālā* and *ghaṅṭā-karma* alongwith *pūrṇakalaśa*. See, Dikshit, M.G., *op. cit.*, 1952, p. 4, Pl. VI, and Banerji; *op. cit.*, Pl. XIX.
2. Banerji, *op. cit.*, Pl. V, a.
3. The inscriptions and sculptural specimens are preserved either in the personal collections of Maharaja at Rewa or in the State Museum at Dhubela.
4. These tanks shallowed in large area due to which actual measurement could not be taken.

to the ancient temples. The situation of these tanks bear an impression that they were constructed by the authorities to help the people during the religious occasions.

Stepped-well at Tewar

It is 'cruciform in shape with four narrow stairways, in the centre of each of the four sides'.[1] In addition to these stair-cases there are additional ones on the eastern side, on which a platform appears to have been constructed.

The tank at Marai is bigger than other tanks found in the Kalacuri territory. We find a group of about three to four temples but in ruined condition on the bank of the tank. Banerji discovered many sculptural specimens at this place. A beautiful image of Śeṣaśāyin-Viṣṇu,[2] is an outstanding creation of the Kalacuri artists. I visited the place and found that many sculptures are still lying scattered on the spot which shows the importance of the place as well as the utility of the tank during the Kalacuri period. Two sides of the tank is still stepped but in ruined condition, while remaining sides, *i.e.*, the southern and eastern sides are in dilapidated condition. From the western side the staircase is well preserved but in renovated form.

Very close to this staircase, on a high *jagatī*, three small and modern shrines are existing which are reconstructed on the places of old temples. Many architectural pieces are fixed in the walls of these temples. Some of them are really very interesting which narrate the wonderful exploits done by Kṛṣṇa,[3] engraved on the small *stambhas*. It is difficult to give the exact measurement of the tank.

1. Banerji, *op. cit.*, p. 66, Pl. XXI, 6.
2. The image is preserved in the Calcutta Museum. See Banerjee, *op. cit.*, p. 94, See, Pl. XVI fig. C.
3. See the details in the chapter dealing with the iconography.

Stepped tank at Khajuha

This is well preserved tank situated in front of a śaiva temple at Khajuha.[1] The place is situated near Gurgi; a famous centre of the Kalacuri arts. The tank is rectangular in shape and stepped from all four sides. The steps are still preserved from top to bottom. They are mostly repaired. We could observe that the centre of the bottom is also stepped from the western side. The tank still provides water for the worship and on some religious occasions.

Banerji[2] has mentioned a tank at Bilhari known as Lakṣamaṇa-sāgara. It was built by King Lakṣmaṇarāja II, the son and successor of Yuvarājadeva I. On the basis of an inscription[3] discovered at the place, it was built in front of a Śaiva monastery. The above inscription informs us that King Lakṣamaṇarāja invited a Śaiva *Ācārya* Hṛdayaśiva to his country of Dāhala and appointed him as an incharge of the monastery of holy Vaidyanātha.

1. We could not take the actual measurements because of certain technical difficulties. For the details of the Śaiva temple at Khajuha, see, the chapter dealing with the architectural remains.
2. Banerji, R.D., *op. cit.*, p. 46, Pl. VII, a.
3. Mirashi, V.V., *op. cit.*, no. 46, p. 206.

3

SCULPTURE

"Indian sculpture is very rarely found alone, it had to serve architecture chiefly as ornament of the latter", observes Sankalia.[1] The observation well suits the sculptural wealth of the region ruled by the Kalacuris of Tripuri. The major part of their work was the construction of images of various gods and goddesses, which, however, will be discussed in the chapter dealing with iconography.

A sketch of the sculptural achievements, belonging to the period of our study, will be prescribed here to get a coherent picture of their art. The representations of sculptures in the Kalacuri art are generally found to decorate the various parts of temples, such as, the *adhiṣṭhāna*, *jaṅghā* (internally as well as externally), *vitāna*, *dvāra-śākhās* and the *śikharas*. Though some of them have already been mentioned in the chapter dealing with the architectural remains. Nevertheless, their archievements in the field of sculpture are discussed under the following heads:—

1. Human figures (including the figures of attendants, devotees etc.).
2. Animal figures.
3. Architectural designs.

1. HUMAN FIGURES

Independent human figures are very rarely found. A few specimens may, however, be mentioned here.

1. Sankalia, *Archaeology of Gujarat (including Kathiawar)*, 1941, p. 116.

Sculptures from Amarkantak

The place is of considerable importance, as mentioned previously. A number of sculptures have been noticed here by Cunningham and Benerji[1] alongwith a group of temples belonging to *circa* 11th century A.D.

Nārāyana

A statue of a man has been discovered which contains an inscription in four lines on its *pītha*. According to the inscription, Nārāyaṇa was the son of Mādhava, who was the superintendent of scribes. Further, he is praised and mentioned as an expert archer like Arjuna.[2]

The statue is shown seated in *padmāsana* under an umbrella in *añjalihastamudrā* holding a *kamala*. He wears a peculiar *mukuṭa* which is adorned with three vertical strings. These strings are hanging upon his fore head. He wears *kuṇḍalas*, *hāras*, *keyūras*, *kaṅkaṇa*, rings and *nūpuras* (two bigger and one small). There is a standing *cāmaradhāriṇī* on either side. The Gandharvas are shown above the head of the statue in the recessed corners wearing *mālās*.

The date of the statue, as mentioned in the inscription on the *pīṭha*, is the Kalacuri-Cedi era 922 (=1172 A.D.).[3] This statue belongs to the later group of the Kalacuri rulers, viz. Jayasīṁha, Vijayasiṁha.

Sāgara

The other inscribed statue, noticed by Banerji[4] from the same place is of a persons named Sāgara. He is shown in the same posture as Nārāyaṇa. The ornaments are almost identical with those of Nārāyaṇa. There is, however, a slight difference in execution, which may be observed, viz. the *ratnamukuṭa* has a hollow in the centre and is finer than that of Nārāyaṇa. He wears *ratnakuṇḍalas*, which are adorned with beads. Sāgara has very thick and

1. The sculputures mentioned below belong to *circa* 12th century A.D.
2. Banerji, R.D., *M.A.S.I.*, 23, pp. 107-8, pl. xlix a.
3. Banerji, *op. cit.*, p. 107.
4. *Ibid.*

raised mustaches whereas Nārāyaṇa's mustaches are thin and not clearly visible. Both of them are in *añjalihasta-mudrā* but Nārāyaṇa holds a *kamala* in his clasped hands, while the objects held in the hands of Sāgara are not visible.

According to the inscriptions engraved on the *pītha*, Sāgara was a Banijārā, *i.e.*, a class of the merchants, probably Rāutā.[1] On either side of the statue, there is a standing female figure of *cāmara-dhāriṇī*. The Gandharva pairs are shown in the same posture as with the statue of Nārāyaṇa.

SCULPTURES FROM GURGI AND MAHSAUN

The human figures sculptured by the Kalacuri artists are found on the basrchief of Rawa-*toraṇa* (the *toraṇa* belongs to a Śaiva temple at Gurgi).[2] The various human figures in different postures have already been described in the previous chapter. However, a brief is survey necessary to get the coherent picture of the human representations in the Kalacuri art.

We find a male figure in standing posture on the *kumbhi* (at the base) of both tbe *śākhās* on octagonal faces flanked by the slender *kuḍyastambhikās*. They wear a *dhoti* reaching the knee but their face is seriously damaged. It is difficult to arrive at any satisfactory conclusion as to where these figures are of asectics or of semi-divine beings.

Again in the *stambha*, the *apsaras* are shown flanked by the same type of ringed *kuḍyastambhikās*. The thinner brackets are adorned with the group of male and female figures in various amorous postures, as depicted at Khajuraho. Further, we find beautiful representations of women in *gaḍadi* (thicker brackets) in *śālabhañjikā* posture[3], engraved in both the *śākhās* which is called a woman motif in ancient Indian art.

1. Banerji, *op. cit.*, p. 107.
2. Some of the human figures are found in the Gupta temple at Tigowa but they are not concerned with our studies.
3. Anderson, *Catalogue and Hand-book of the Archaeological Collection in Indian Museum*, pt. II, pp. 216-21. The female figures are identical with the above figure which was brought from Bhubaneshwar. See, Banerji, *op. cit.*, p. 73.

The display of Śiva's marriage procession, accompanied by various gods and Śaiva ascetics alongwith warriors and musicians, is a special characteristic of the Kalacuri artists. Apart from the sculptures we find figures of devotees and attendants (as subsidiary representation) in abundance in the *bas-relief* of the lintel. In the same *toraṇa* two *vyāla*, riders are also represented but their face is not clearly visible, probably, they are mythical representations, to decorate the lintel of the *toraṇa*. The *śārdūla* figures are quite identical with the *śārdūlas* of Khajuraho.

The sculptural finds at Gurgi indicate that Gurgi might have been one of the important centres of the Kalacuris as confirmed by Radheysharan.[1] For instance, we still get many sculptures lying on a huge mound.[2]

The sculptures belonging to the succeeding centuries, *i.e.*, *circa* 11th century onward show their importance for a considerable time. For instance, mention may be made of a beautiful sculpture of two standing ascetics.[3] They are shown in a standing posture and face each other. They have the peculiar *jaṭāmukuṭa*, beard, mustaches and elongated earlobes. But their dress is not clear, probably, they are naked. One of them holds a round object with his left hand but is unidentifiable.

An image of warrior at Mahsaun

The colossal image of a male was found on the bank of a tank near Rehuta Fort at Mahsaum. It measures 2.29 metres in height. The image is in the *pratyāliḍha* pose. His right hand is raised in the action of salute. He is well equipped like a warrior. A *khaḍga*

1. Radheysharan, R., *All India Oriental Conference*, 23rd session, Aligarh, II, Summaries of Papers, p. 41.
2. A minor excavation has been carried out by the Sagar University but the report is yet to be published.
3. The asectic standing in front has turned his face back and the next asectic holds his left hand. The photograph of this sculpture has been supplied by American Academy Banaras and the original specimen is preserved in Niraj Jain collection at Satna, M.P. the other image as *guru* and *śiṣya* is sculptured on the *lalātabiṁba* of a *dvāra* in the Śaiva monastery at Chandrehe.

(dagger) is suspended from a chain tied around his waist. He wears an *upavīta*, *keyūras*, *hāras*, *valayas*, *mukuṭa kuṇḍalas* and the *chhanna-vīra*. The *śivatsa* symbol is visible on his chest. A part of his *jaṭā* rests upon his shoulder. He has big mustaches which is upturned and twisted beard.

The image is still worshipped by the local people as that of Hanuman. Most probably, it is an image of a warrior who might have lost his life or done heroic deeds in the battle-fields due to which it might have been installed in front of the fort. Iconographically, it might be a later creation of the Kalacuri tradition.

Sculptures from the Chandrehe Monastery

The human figures sculptured in the monastery seem to be contemporary to those of the figures in Rewa-*toraṇa*.

The female figures sculptured on the *uttaraṅga* (*śirapaṭṭi*) of the *dvāra* are of considerable importance. They are decorated with the similar ornaments to those of Gaṅgā and Yamunā. At present, the representations of these figures cannot be definitely mentioned.

The figures of two asectics on the *śirapaṭṭi* of a *kakṣa*, situated in the eastern wing at south-east corner, is also important. These ascetics are sculptured on the *lalāṭabiṁba* or the central bracket of the *śirapaṭṭi*. They are shown in standing posture and wear *dhoti*, reaching the knee but their *jaṭāmukuṭa* is of a peculiar style rather rarely found in India. The ascetic facing front is beardless but the other one, facing south, is bearded. These asectics differ in features from those of the figures sculptured in the *bas-relief* of the Rewa-*toraṇa*.

Sculptures from Sohagpur

Sohagpur was an important place during the reign of the Kalacuris. Many sculptures have been discovered from the surrounding regions and preserved in the personal collection of Maharaja of Sohagpur. The human representation on the walls of the Virāṭeśvara temple is an excellent example of the Kalacuri artists. The figures of *apsaras* and amorous couples, exhibited on the external walls of the *maṇḍapa* and on the *jaṅghā*, remind us the figures at Khajuraho.

The Kalacuri sculptures depicted the personal as well as social life of the people. They have gained tremendous success in representing the Rati and other such figures on the walls of the temple, for instance, ladies in *śṛṅgāra*, applying collarium, looking into mirror, putting on *nūpuras* and squeezing hair or combing hair, etc.

Mention may be made of a scene depicting a mother and her three children. She is fondling one of them, the second child is trying to climb up, whereas the third one is standing in front. She looks at him with utmost motherly love.[1]

Just above the scene mentioned above, we find another scene of a teacher and his two disciples (or a father and his two sons). The teacher is seated at the Centre and one of his disciples is standing in front in *añjalihasta-mudrā*. The teacher is warning or delivering his lecture and disciples are represented as if hearing sincerely. Very close to the above figures two males are sculptured as if engaged in confidential talk. On the same face, at the *karṇikā*, two warriors are engraved in fighting posture. They hold a sword.

Apart from these figures, the female figures represented inside the *maṇḍapa* are also rare specimens of the Kalacuri workmanship. These figures are dealt with the *vitānas* of the Kalacuri temples.

Sculptures from Baijnath

The architectural remains of a temple at Baijnath confirms that this place might have been one of the famous religious places. The sculptured *dvāra* exhibits various human figures, *i.e.*, male, female in various poses as well as amorous couples on the *rūpastambha* of the *dvāra*.

On either side of the *uttaraṅga*, a sculptured block of stone is projected. They bear a figure of *Vṛkṣikās*.[2] The female figure on the southern block holds a *kamala* with one hand and her other hand

1. This scene can be seen on the northern wall of the temple.
2. Sivaramamurti, C., *Sculpture Inspired by Kālidāsa*, Madras, 1942, p. 20, fig. 16.

rests upon her waist. The exact idea behind such representations cannot be definitely mentioned here.

A śilāpaṭṭa representing a scene from Hāla's Gāthāsaptaśatī from Tewar

This *śilāpaṭṭa* was first noticed by Banerji but he did not identify the exact scene depicted on it.[1] It is carved out of a reddish sandstone measuring 1.16×60 metres in length and breadth respectively. It depicts a scene inspired by Hāla's *Gāthāsaptaśatī*.[2] The story takes place in a garden. There are four female figures and a male. The male is sculptured sleeping on a bed with left leg stretched and placed over a *maśūraka*. His right leg is bent and placed on the left and held by the left hand. He had placed his right hand on the right side of the face covering the right ear. His head rests upon a pillow and is turned to the left. The person is evidently expecting somebody or pretends to have slept. The bed is supported by hour-glass like objects and a *loṭā* is placed under the bed. A female figure, probably his beloved, is seated near the head on the ground and imprints a kiss on her lover's cheek.[3] Near his feet three women are shown. Two of them are seated on a similar *māśūraka* but at the extreme right, probably, a female attendant is represented in standing posture who holds an indistinct object with her hands. All of them seem to be engaged in serious talk. The central figure, in the group of three figures, is shown absorbed in thought. She holds a dagger (?) with her left hand, whereas the right hand rests upon her thigh. The female seated on her left is shown with clapsed hands. Katare has suggested that the woman at the centre has found that she was late in reaching the place of the rendezvous due to which she may not be, any more, entertained by her lover and hence she is thinking of

1. Banerji, *op. cit.* p. 92.
2. Katare, S.L., 'An inscribed Sculpture inspired by Hāla's Gāthāsaptaśatī,' *I.H.Q.*, XXVIII, no. 4, 1952, pp. 379-85. For the details of verse, see, Chaturvedi; N., *Gāthāsatiśati* (Hindi), Varanasi, 1961, I, I, 20, p. 5.
3. *Ibid.*

committing suicide with a dagger.[1] The lady on her left advices her not to commit suicide and is trying to allay her suspicions. Thus she is inducing her to go to her lover and giving her some advice as to how she could please him.[2] All women are well ornamented with various ornaments.

The *śilāpaṭta* bears an inscription on the *pīṭha* in Nāgarī character and assigned to *circa* 11th century A.D.

Dancing and amorous figures

The dancing and amorous figures are frequently found in the Kalacuri monuments. For instance, at Viśvanātha temple (Maribagh), Virāṭeśvara temple (Sohagpur), Vaidyanātha (Baijnath) and Marai temples as well as Rewa-*toraṇa*.

The upper lintel of Rewa-*toraṇa* bears some dancing figures, shown playing on various musical instruments. They are accompanying the marriage procession of Śiva. The *stambhas* bears some amorous figures.

The *dvāras* and external walls of the temples like Virāṭeśvara, Marai, Vaidyanātha bear such figures. Among which the sculptural representations on the walls of Virāṭeśvara temple is the excellent example of the Kalacuri workmanship.

Some erotic figures are to be found in the *karṇikās* of the *rathas* of temples. The above mentioned temples are decorated in similar fashion. Though, the representation on the Viśvanātha temple is comparatively inferior to those of Virāṭeśvara temple but it contains the common concept. Whatever be the theories of the origin of such figures, we may presumably say that these are the descendants of the gay dancing, often male figures found on the *stūpa* at Mathura and elesewhere.[3] This feature of Indian art is absent during the Gupta period.[4] A few images in amorous poses might be the representations of poses described in the *Kāma* or the *nāṭya-śāstras*.

1. Katare, S.L., 'An inscribed Sculpture inspired by Hāla's Gāthāsaptaśatī, *I.H.Q.*, XXVIII, no. 4, 1952, pp. 379-85. For the details of verse, see, Chaturvedi; N., *Gāthāsatiśati* (Hindi), Varanasi, 1961, I, I, 20, p. 5.
2. *Ibid.*
3. Sankalia, *op. cit.*, p. 121.
4. *Ibid.*

Apart from the human figures, the figures of various deities are also shown in dancing postures. For instance, Śiva, *nṛtya* Gaṇeśa and Sarasvatī always playing on *Vīṇā*, alongwith devotees may be seen in various monuments of Kalacuris. Therefore, we may say that dance and music were also considered to be one of the essential requirements for human as well as supernatural life.

Animal figures

The animal figures are also sculptured in various monuments of the Kalacuris. For instance, elephant, horse (*aśva*), *siṁha* and *makara*[1] are found to decorate the monuments.

The representation of *gaja* (elephant) also goes back to the Buddhist art. We find, the figures of *gaja* on the gateways of Sāñcī, Bharhut *stūpas*. But during the Gupta period, the use of *gaja*, as decorative motif is rare. Though, Gaja-Lakṣmī type of the Gupta coins emphasizes the importance of the *gaja* as an auspicious animal. The *gaja* has always been considered to be an auspicious animal in Indian art. The representation of *gaja* is found frequently in mediaeval art of India to decorate the various parts of the monuments. For instance, the *gajathara* (elephant-course) is generally found in the Cālukyan temples.[2] But in the monuments of the Kalacuris we do not find such a frequent use except a few cases where the figure of *gaja* is sculptured as a royal *vāhana* on the *udumbara* of the temples, viz. Viśvanātha temple at Maribagh, and Sāgara temple at Umaria.

But on the lintel of Rewa-*toraṇa*, *gaja* is shown as the *vāhana* of Indra and also at the extreme corner of the *uttaraṅga* of the *virāṭeśvara* temple we find it as doing *abhiṣekha* to Lakṣmī.

Apart from the above mentioned representations of *gaja* we find its figures on the seals of the Kalacuri rulers like Karṇa, Yaśahakarṇa, Jayasiṁha with Gaja-Lakṣmī. The coins of Gāṅgeyadeva has the common figure of Gaja-Lakṣmī, which emphasizes the importance of the *gaja* during the reign of the Kalacuris.

1. The *Makara* figures will be discussed under the major heading of mythical figures.
2. Sankalia, *op. cit.*, p. 122.

A noteworthy image of *gaja* is seen on the *śukanāsikā* of the Machchendranātha temple at Amarkantak. *Gaja* is represented in kneeling posture, over it a *siṁha* is shown holding the raised trunk of *gaja*. Such representations might be regarded as an auspicious symbol to represent wealth and power, valour and strength or it might be the symbol of some victory which the Kalacuris gained against the rulers whose royal symbol was elephant. This type of representation is known as *Gaja-sīṁha* in the contemporary temples of Orissa.

Mention may also be made of a colossal image of a *gaja* discovered by Banerji at Amarkantak.[1] It measures 84×41×107 cms. in length breadth and height respectively. It appears from the photograph that there might have been two riders but only one of them is preserved whose head is damaged. The *gaja* is well decorated with the *ghaṇṭā* which hangs from the chain tied around its body. The ornamentation indicates that the *gaja* belonged to the royal authority, as proved by its embroidered cusion on its back. The real importance of *gaja* cannot be definitely mentioned but we may infer that the *gaja* might have been preferred as the royal *vāhana* during the reign of the Kalacuris.

The importance of the *aśva* is equally earlier as that of *gaja* in Indian art.

The representation of the *aśva* is very rarely found in art of the Kalacuris. Though, the neighbouring and contemporary rulers like the Candellas and Cālukyas have acknowledged the *aśva* (horse) as a decorative motif for their temples. The *aśvathara* (horse-course) motif is supposed to be the special feature of the large Cālukyan temples.[2] A figure of an *aśva* with its rider has been found on the *udumbara* of Śaiva temple at Moribagh. Here, it is proceeding with a royal procession. In the same temple but on the external wall of the *garbhagṛha*, facing west, horses are sculptured pulling the chariot of Sūrya.

1. Banerji, *op. cit.*, pl. LI. a.
2. Horses are sculptured on the basement mouldings.

A quite mutilated image of an *aśva* is mentioned by Banerji[1] which was discoverd at Manora. Here, the horse is a *vāhana* of Revanta and proceeds towards the forest with a hunting party. No more details can be mentioned but its features are quite identical with those of the Khajuraho figures, *i.e.*, in the Lakṣmaṇa temple, and also at the Koṇarka temple. Mention may be made of a stray icon of *aśva* discovered at Amarkantak, mentioned by Banerji.[2] It measures 81×30×81 cms. in length, breadth and height respectively. The rider is preserved on its back who has kept his leg in the ankle. The horse is well caparisioned with the bridle and reins. The use of beautiful clamps indicates that these ornaments of the horses were used before the advent of the muslims, as opined by Banerli.[3] The head of the rider is broken and also the legs of the horse are seriously damaged. The rider is well-dressed wearing a pant, tight shirt and *kaṅkaṇa*.

The figure of the *siṁha* is as old as those of the elephant and the horse in the Indian art. The figure of *siṁha* is found very commonly in mediaeval Indian temples with varying postures and shape. The Majority of the Kalacuri temples are adorned with the rampant *vyāla* figures which, in fact, differ from the original figure of *siṁha*. These *siṁha* figures decorate the external walls of the temple. It is always represented in rampant posture. The prominent display of *vyāla* can be seen on the walls of Virāṭesvara and Marai temples.

The representation of *siṁha* on the *śukaṇāsikā* of the Machchedranātha temple is interesting one. Here the *siṁha* is seated upon an elephant and holds the raised trunk of it. As mentioned previously, it is known as *Gaja-Siṁha*[4] figure.

Apart from the above mentioned representations of *siṁha*, we find the figure of *siṁha* as a respective *vāhana* of Mahiṣāsurmardinī

1. Banerji, *op. cit.*, pl. XLVI ; fig. a.
2. *Ibid.*, pl. Ll b.
3. Banerji, *op. cit.*, p. 108.
4. The rampant *siṁha* represented on each face of the Orissan temples, viz. Liṅgarāja and also in Koṇārk is a distinguishing feature. See, Sarasvati, S.K., 'Art' The *Classical Age*, pl. XIII, fig. 16.

but only its face is shown, attacking upon the back of Buffalo demon. In the same posture *siṁha* is represented on the *uduṁbara* of Maribagh temple but here its body is visible and *siṁha* is without mane.

MYTHICAL FIGURES

Makara

So far as mythical figures are concerned, we find only *Makara* and *Kīrtimukha*. The relation of *Makara* with Indian art and literature can be traced back to *circa* 3rd century B.C. The railings of Bodha-Gaya, Bharhut and Sāñcī exhibit the figure of *Makara*. Cousens[1] has cited various epic and *purāṇic* texts which mention *Makara* in different contexts. However, at first *Makara* was identified with a kind of treasure obtained by trade in arms and weapons and then in future a vehicle of Varuṇa.[2] As mentioned above during the Śuṅga and Kuṣāṇa period it was acknowledged as an auspicious animal but in the Gupta art it became the *vāhana* of the river Gaṅgā, but we do not find it as a decorative motif during the Gupta period.

During the mediaeval period, it was favoured by the Indian artists, throughout the country in both the aspects, *i.e.*, for decoration and as the *vāhana* of *Gaṅgā*. In the Cālukyan monuments, it is used to decorate the brackets of the pillars and sometimes it decorates the *toraṇas* which is known as *makara-toraṇas*.[3]

The Kalacuri monuments are, mostly, devoid of this animal. Only two temples, viz. the temple at Chandrehe and *triāyatana* temple at Amarkantak bear this animal in the shape of a gargoyle. Mention may be made of its use in Rewa-*toraṇa* where the figure of *Makara* is provided with a rider. Here, *Makara* decorates the lintel of the *toraṇa*.

1. *Cousens, H., Annual Report of Archaeological Survey of India*, 1903-04, pp. 230-31 pl. LXV. The various forms of *Makara* are shown in the above mentioned plate.
2. Agrawal, V.S., *Indian Art*, p. 328.
3. Sankalia *op. cit.*, p. 124.

Kīrtimukha[1]

The *Kīrtimukha* is used for decorative purposes only in a few temples. It shows that it was not so common among the Kalacuri artists. But a few temples exhibit the *Kīrtimukha*, where it is used to decorate the *adhiṣṭhāna*, top mouldings, brackets, *dvāraśākhās*, *vitāna* and lintels. The Virāṭeśvara temple at Sohagpur, Chandrehe and Viśvanātha temple at Maribagh exhibit this figures of *Kīrtimukha*. Mention may be made of the figure of *Kīrtimukha* used on the lintels of Rewa-*toraṇa* where it is more artistically displayed. Its prominent use can be seen in the *vitāna* of the Viśvanātha temple at Maribagh.

The use of *Kīrtimukha* in all these places seems to be much stylised. Its "evolution can be traced back to the Gupta period and Ajanta caves of the Vākāṭaka period, where the form, inspite of being decorative is realistic."[2] The *Kīrtimukha* is absent in the Jaina and Buddhist art. Hence, it seems that it was introduced during the Gupta period and later on during mediaeval India it become a common decorative motif of Indian Art.

The *Vāmanākṛti* is also of considerable importance in the Indian sculpture.

The *Vāmana* (*bhāra-vāhaka*); pot-bellied, oval-shaped, always facing in front, displayed wearing *mālā* and sometimes playing on a conch in the monuments of the Kalacuris. They bear heavy burdens of the brackets, panels of sculptural figures of deities or *apasarases* or the brackets of the *rathas* and *stambhas*. In the Gandhāra and Amarāvatī sculptures they carry heavy *mālā*. In Amarāvatī sculptures they are called '*Amorini*'.[3] In the Mathura art, they serve as footstools to the

1. For the details of origin and development of *Kīrtimukha*, see, Agrawal, V.S., *Vāk*, Vol. V, 1957, pp. 147-51, and also *Bhārati*, I, No. 1, 1956-57.
2. Sankalia, *op. cit.*, p. 123. Moti Chandra has suggested that originally the word Hanumān, mentioned in the *Viṣṇudharmottara purāna*, III, 43, 14-16, stood for mask; Kīrtimukha being a much later word for it. See Moti Chandra, *Bulletin of the Prince of Wales Museum of Western India*, no. 7, 1959-62. pp. 8-9.
3. Sankalia, *op. cit.*, p. 125.

Yakṣiṇīs.[1] During the Gupta period, they support the bracket in delightful-pose.[2] This particular pose became common in the mediaeval art of India. Such figures are found in majority of the Kalacuri monuments, viz. Virāṭeśvara temple at Sohagpur, Śaiva temples at Chandrehe, Maribagh and Rewa-*toraṇa.*

Mention, may be made of the use of *Vāmana* in monastery at Chandrehe where they are shown in a gorgoyle shape to throw the water of upper storey of the monastery. Such use of the *Vāmanākṛtis* are very rare in the Indian art.

3. Design Sculpture is divided into three classes :—

(A) Architectural designs,

(B) Geometrical designs, and

(C) Floral designs.

(A) *Architectural Designs*

The *candraśālā* design has always been attempted to decorate the monuments which indicates that it was a favourite decorative motif of the Indian artists. Ghosh[3] has cited many texts, and has mentioned the various forms of its gradual developments. As regards its earliest use, it may be traced back to the *caitya*-caves of the Buddhist art. For instance, the facades of the *caitya*-caves, viz. Bhaja, Karle, Kondane, Bedsa, Junnar, Nasik, Pitalkhora and Ajanta

1. Sankalia, *op. cit.*, p. 125.
2. They are found in the Gupta temple at Bhumara.
3. Ghosh, D., *J. N. Banerjea Volume*, "Catiya-window Motif", pp. 148-160; for the details of its different forms, see the plate added to the above article.

The Gandhāra art and Jagayyapeṭa and Amaravati marbles are also no less overwhelmed with this design. Nor was the Gupta artist enthusiastic in its treatment. The *candrasālā* design is in Nachna and Udaigiri caves. We find its use during the Gupta period, *i.e., circa* 401 A.D. The Lāḍakhan temple in Deccan, Bhumra and Deogarh temples exhibit the similar motif of *candraśālā* design.

exhibit this motif.[1] Though, its different forms have been displayed but it occurs throughout the country.

It decorates the *śikhara* of the Kalacuri temples at Chandrehe and Baijnatha. The form is somewhat degenerated. The temples at Mahsaun also bear this motif. The temples at Amarkantak, Deotalao, Bheraghat indicate that the Kalacuri artists were not much interested in this decorative motif. Though, during mediaeval India it was commonly favoured by the artists of the other parts of the country, viz. Gujarat, Rajasthan, where it was still in practice in one or the other forms. Not only in the above parts of India but during this period the parallel evolution with increased ornamental use may be seen in the Deccan, Karnataka, Uttar Pradesh.[2] It shows that the later Kalacuri period was its transitional period as witnessed by its use in the temples of Karṇa and Virāṭeśvara temple at Sohagpur.

(B) *Geometrical Designs*

The geometrical designs usually form a part of architectural details. The origin of it is, however, difficult to mention but in mediaeval India it has been used in abundance to decorate the *vitānas* of the *garbhagṛha*, *maṇḍapa*, *mahāmaṇḍapa*, etc. All the Kalacuri temples have geometrical designs to decorate their *vitānas*. The *vitānas* of the Maribagh temple, and Virāṭeśvara temple are the representatives of the Kalacuri arts. The *vitāna* of the *maṇḍapa* of Virāṭeśvara temple may be mentioned here. It is an outstanding creation of the Kalacuri artists. It exhibits an advanced stage of the geometrical designs produced by the Kalacuri artists. We find the concentric circles placed on the octagonal base. These concentric circles are placed one upon the other in decreasing diametres. Each of the concentric circle is fretted and coved. The spaces are profusely ornamented with the *puṣpa* and *mālākarmas*. Such type of executions have not been found in any temple of the Kalacuris. The identical *vitānas* may be seen in the temples of Khajuraho and the Cāḷukyan

1. Sankalia, *op. cit.*, p. 126.
2. *Ibid.*, p. 127.

temples in Gujarat.[1] The central part of the *vitāna* is tumbled down due to which it is difficult to categorise this *vitāna.*[2] Subsequently, an evolution took place and the *vitāna* of the *garbhagṛha* was changed *i.e.*, in the place of concentric circles, of the *vitāna* of *maṇḍapa* was also replaced by the squares which were formed by the various *dharaṇīs*. The central square always displayed with a *vikasitakamala* in centre. The other geometrical design found in the *vitānas* of the *garbhagṛhas*, is an octagonal shape formed by the intercepting squares and in the centre a *vikasita-kamala* is placed. For instance, Maribagh temple and the group of the temples at Amarkantak have this pattern. The roof of the *maṇḍapas* are generally built on the *phāṁsanā* style. The temples at Amarkantak and Deotalao exhibit this trend.

(C) *Floral Designs*

The leaf, flower and creeper are invariably shown in the Kalacuri monuments. But the 'Vase and foliage' motif is found at Amarkantak (*triāyatana* Temple), Baijnath, Maribagh, Tewar,[3] Gurh[4] and a fragmentary *stambha* is preserved in the Ramban Museum[5] which bears the figure of the vase and foliage. Mostly, this motif is sculptured at the base of the *dvāraśākhās* or at the base of the *stambhas* to decorate the monuments. The *kuḍyas* in Śaiva temple at Chandrehe bear this pattern. This motif is an auspicious symbol and is one of the main characteristics of the Gupta temples. It is known as *pūraṇa-kalaśa* (the bowl of plenty) or the motif of *ghaṭa-pallava*. It has renewed faith; the water nourishing the plant trailing from its brim, an allegory which has produced the 'Vase and flower' motif, one of the most graceful forms in the whole range of 'Indian

1. Sankalia, *op. cit.*, pls. XXV-XXVI.
2. Nanavati, J.M. and Dhaky, M.A., 'The Ceilings in the Temples of Gujarat', *B.B.M.P.G.*, Vols. XVI-XVII, pp. 51-57.
3. Dikshit, M.G., *op. cit.*, pl. V, p. 4. The ruined temple is lying scattered on the spot which bear this particular motif.
4. A fragmentary *stambha* fixed on a modern shrine.
5. Preserved in the Ramban Museum in the Satna district. The temple is known as Nadia-ki-Dehara.

architecture'.[1] This may have descended from the floral motifs on the medallions on the railings of Bharhut and the Sāñcī *stūpas*.[2]

Another decorative design may be mentioned here which is known as the *rekhā-karma* (scroll-work). It is generally used to decorate the *stambhas*, *kuḍyas*, *kuḍyastambhikās* and sometimes the *dvāraśākhās* of the mediaeval temples. We find it on the *adhiṣṭhāna* of the temples to decorate the various mouldings. For instance, the Virāṭeśvara temple, *triāyatana* temple of Karṇa and Śaiva temple at Chandrehe bear this decorative motif on the *adhiṣṭhāna*. But in the later temples like Śaiva temple at Deotalao, Gaurī-Śaṅkara (Bherghat) do not bear this motif. In a few cases we find it with the *ratna-puṣpa* motif.

1. Brown, P., *Indian Architecture* (Budhist and Hindu), 1956, I, p. 59.
2. Sankalia, *op. cit.*, p. 130.

4

ICONOGRAPHY

After the classification of the Kalacuri monuments in their territory, we have observed that the particular region was very rich in iconographical wealth. Almost all the monuments belong to the Brahmanical faith. Hence, the majority of the icons, discovered so far, belong to the same faith. Nevertheless, some more icons could be discovered which belong to the non-Brahmanical faith, viz. Jainism and Buddhism.

Thus the study of extent images broadly falls into the following groups.

Group A—*Brahmanical*

I. Śaivite images, which include the various forms of Śiva and allied deities like Gaṇeśa and Kārttikeya.

II. Vaiṣṇava or Viṣṇuite images, comprising all the *Daśāvatāras* including 24 minor *avatāras* and the Vaiṣṇava goddesses.

III. Brahmā, Sarasvatī and others.

IV. Saurya or images of Sūrya and Navagrahas.

V. Miscellaneous, River goddesses and other female deities.

Group B—*Non-Brahmanical*

I. Jainism and its female deities.

II. Buddhism.

Majority of the images discussed here exist today in the temples and other monuments mentioned before. The images are treated according to the chronology of the temples. Loose images preserved in the museums and personal collections are also sub-sumed under the various groups on stylistic basis.

ŚIVA

The earliest sculptural figures discovered, so far are on a fragmentary piece of a *stambha* at Chhoti Deori[1] and on the *bas relief* of Rewa-*toraṇa*.

On the *bas relief* of the *toraṇa* Śiva is shown in his marriage procession. He is accompanied by *Ṛṣis*, various gods and goddesses, dancers, and musicians.[2] A *Kalyāṇasundaramurti* is represented in a 'marriage-pandal' on the *bas relief* facing the palace. On the same relief, we find a *Vṛṣabhārūḍhamūrti* of Śiva and Pārvatī. The procession proceeds towards the north, *i.e.*, Mount Kailāśa, Śiva's house. The whole panel narrates the mythical story of Śiva's marriage. The details of the garments worn by Śiva and Pārvatī could not be recognised. The *toraṇa* belongs to *circa* 10th century A.D. as suggested by scholars.[3]

Contemporary to the above images is an *āliṅganamūrti* of Śiva. The image is in the *sthānaka*-posture, installed in a modern *maṇḍapa*, in Padmadhar Park of modern Rewa city. It was discovered by Banerji on the Gurgaja mound. It is the only massive image discovered,[4] so far, in the country of *Ḍāhalamaṇḍala*. The image measures 3.97 metres in height and 1.63 in breadth. Śiva wears the *jaṭāmukuṭa* but Pārvatī *mukuṭa-kiriṭa*. The other ornaments, viz.

1. This fragmentary *stambha* bears an inscription which mentions the name of Saṅkaragaṇa ; the eldest son and successor of Lakṣamaṇaraja. Hence, the date of the sculptural figures should be *circa* 10th century A.D. The figures are engraved in a sunken panel but much mutilated. Banerji had identified it with the *āliṅganamūrti*. form of Siva and Pārvatī. The details are not visible, see, Banerji R.D., *M.A.S.I.* 23, p. 77, pl. XXVIII, a.
2. The relief faces east.
3. Banerji, R.D., *op. cit.*, p. 72, and Sankalia, *A.G.*, p. 99.
4. *Ibid.*, p. 76.

the *hāras*, *nūpuras*, *keyūras*, *valayas* are similar but Pārvatī wears the *ratna-kuṇḍala* whereas Śiva, most probably, *patra-kuṇḍala*. Pārvatī holds a *kamala* with her left hand. Their respective *vāhanas i.e.*, *Nandi* and *siṁha* are shown in seated posture, on either side near the feet of Śiva and Pārvatī. The *Gandhavras* are also represented on top. The joints of limbs, facial expression, (eyes closed as if in solemn pride), witness the distinguishing features of the Kalacuri art. Banerji has dated this excellant āliṅganamūrti, on the basis of Gurgi inscription of Yuvarājadeva I, *circa* second quarter of 10th century A.D.[1]

Sukhbāsaṇamurtis

The *Sukhāsanamūrtis* of Śiva and Pārvatī are noticed from various places, viz. Virāṭeśvara temple at Sohagpur, Khajuha, Marai, Dudhia.[2] The *sukhāsanamūrti* in Virāṭeśvara temple is an excellent example of the Kalacuri art. The image is engraved on a red sand-stone and fixed on one of the *rathas* of the temple, facing west. Śiva is shown in the *lalitāsana* posture and Umā is shown on his left lap. She holds a *kamala* with her left hand. Their *vāhanas*, *i.e.*, Nandī and Sīṁha are shown under the seat on either side. Generally, in all the *sukhāsanamūrtis*, Śiva and Pārvatī are shown in above mentioned posture. Both of them are sculptured well-ornamented, *i.e.*, wearing the *mukuṭakirīṭa*, *kuṇḍalas*, *hāras*, *keyūras*, *valayas*, *vaijayantī*, *kaṭime-khala* and *nūpura*. Pārvatī holds a *darpaṇa* or a *kamala*-stalk. But in a few specimens, we find Gaṇeśa and Kārttikeya are also represent-ed in *āsana* posture, on either side.[3] The images of Sohagpur and Dudhia are quite identical except some difference in the ornament-ations. The images of Marai and Khajuha are quite defaced. The excellent sculptural piece of *sukhāsanamūrti* is preserved in Jabalpur Kutchehari Museum.[4] Here Śiva is shown in *lalitāsana* posture

1. Banerjee, R.D., *op. cit.*, p. 77, and for the details of the inscription, see, Mirashi, V.V., *C.I.I.*, IV, pt. I, pp. 225-228.
2. Several images are preserved in the Jabalpur and State Museum Dhubela.
3. Banerji, *op. cit.*, pl. L, b.
4. Now Rani Durgawati Museum, Jabalpur, M.P.

playing *chaupara* (dice). Śiva has four hands, with two of his upper hands, he holds a *kapāla* and *kamala*, while one of his left hands rests upon his thigh. He throws dice with his lower right hand. Pārvatī is very carefully looking at the game. Her right hand rests upon the seat, while with left hand she catches the fringe of her garments. Both, Śiva and Pārvatī, wear *kirīṭamukuṭa*, *hāras*, *valayas*, *keyūras* and *nūpura*. Several human figurines of devotees and female attendants are visible on either side. The sculptural features, *i.e.*, broad outlines, joints of limbs and execution of the ornaments are not so perfect as shown in the specimens of Sohagpur and the Dhubela Museum. Thus, it might belong to a later period, *i.e.*, *circa* 12th century A.D.

The image preserved in the Vaidyanātha temple at Bheraghat seems to be comparatively earlier than those of the Jabalpur Museum. Here, Śiva and Pārvatī are shown riding upon Nandī. This particular posture is known as the *Vṛṣbhārūḍhamūrti*.. Pārvatī holds a *darpaṇa* with her left hand and Śiva holds a *triśūla* with his right hand. Under Nandi two seated human figures are shown. Nandī is shown in standing posture and faces the left. The posture is identical with those of Dudhia but it is nicely executed and superior in appearance.

Samhāramūrtis

These images are noticed from Sohagpur, Tewar and Dhubela Museum.

An *andhakāsurabadhamūrti* is noticed by Banerji,[1] found at Tewar sculptured on a *śilāpaṭṭa*. The *śilāpaṭṭa* is square, measuring 72 cms. The whole *śilāpaṭṭa* is divided into six sculptured *paṭṭikās*. In the centre there is a sunken panel where Śiva is represented in *pratyālīḍha*-posture. He has four arms; he holds in his upper right hand a *ḍamaru* and with lower left he holds a *kapāla*. With the remaining two hands he holds a *triśūla*, on the point of which the body of demon is transfixed. Śiva has placed his left leg upon the head of '*apasmārapuruṣa*'. Śiva wears *kirīṭamukuṭa*, *kuṇḍalas*, *hāras*,

1. Banerji, *op. cit.*, p. 93, pl. XXV a.

keyūras, *valayas* and *kaṭivastra*. The image is dated by Banerji to *circa* 11th century A.D.[1]

Gajāsurasamhāramūrti

The image is preserved in the Maharaja's palace at Sohagpur. It measures 1.77×1 metres in height and breadth respectively. Rao has quoted several stories of *Gajāntaka* as mentioned in the texts like the *Kūrmapurāṇa*, *Varāhapurāṇa*[2] and the *Suprabhedāgama*.[3] The stories described in the above texts differ from each other but the theme is the same.

Here, in the above specimen Śiva is represented with ten hands(?). He is shown in *pratyālīḍha* posture. With upper two hands he holds the skin of the Gaja, which is stretched over his head. With one of his lower right hands he holds a *khaṭvāṅga* and with left a *kapāla*. One of his lower left and lower right hands are broken. Three more out of his remaining lower hands are completely broken. He wears a long *muṇḍamālā* which is hanging below his knees. A lock of his *jaṭā* rests upon his shoulder. Most probably, the awe-struck females are shown on either side in *añjalihasta-mudrā*. On the left Kālī stands and seems to be frightened by the incident. Śiva has placed his leg firmly upon the head of '*apasmāra-puruṣa*'. Other human figurines are also visible holding weapons. A few of them seems to be the devotees. The *pītha* is decorated with the *latākarma* and Nandī is visible near the leg of Śiva.

Iconographically, this image may be placed in *circa* 11th century A.D. Another image identical with it is preserved in the Dhubela Museum, but the objects held in the hands are different and Śiva is shown multi-armed, *i.e.*, at least fourteen arms could be recognised whereas a few of them are completely broken.

Nṛtyamūrtis

Śiva is a great master of dance according to Hindu mythology. The *nṛtyaśāstra* is chiefly associated with this aspect of Śiva. Various

1. The photograph is not clear due to which our description is based on Banerji's presumption.
2. Rao, *E.H.I.*, Vol. I, p. 379.
3. *Ibid.*, Vol. II, p. 114.

scholars have appreciated this mode of dance in different ways. Some of the opinions are mentioned here as follows :

Havell believed that it materialised the "abstract ideas of Hindu philosophy."[1] According to Rowland[2] the dance personifies his "universe in action and destruction." Further, he remarked that this type "more than any other, expresses the unity of human consciousness, for it represents equally religion, science and art."[3] Stella Kramrisch[4] opines that it carries 'the cosmical suggestiveness', in it.

The Kalacuri artists produced *nṛtyamūrtis* of Śiva in abundance. All the images are in *catura* pose of dance, which is supposed to be one of the major characteristics of *nṛtyamūrtis* of Śiva in northern India.[5]

The central *ratha* of the Śaiva temple at Maribagh bears a *nṛtyamūrti* of Śiva, which may be accepted as an earliest image of Śiva.[6] Śiva has eight arms and holds a *khaḍga*, *triśūla* and *paraśū* with three of his right hands, while remaining one is in *abhayamudrā*. He holds a *khaṭvāṅga*, *varma* and *kapāla* with three of his left hands while remaining one is in *vismayahastamudrā*. Most probably, this image belong to early period of *circa* 11th century A.D.; as the temple is approximately dated.

The most outstanding *nṛtyamūrti* of Śiva is sculptured on the central bracket of the *śirapaṭṭi* of *Virāṭeśvara* temple at Sohagpur. Here, Śiva has eight arms and holds a *ḍamaru*, *triśūla*, *akṣasūtra* with three of his left hands and remaining one is in the *tarjanīhastamudrā*. In his right hands a *dhanus*, *khaṭvāṅga* and third one is in *varadamudrā*, whereas the lowermost hand is in *abhayamudrā*. A male musician is visible very close to his feet. He is playing on a drum. This image belongs to *circa* 11th century A.D. We do not find the figure of *apasmārapuruṣa* under the feet of Śiva. The ornaments worn by

1. Havell, E.B., *Indian Sculpture and Painting*, London 1908, p. 70.
2. Rowland, B., *The Art and Architecture of India*, p. 199.
3. *Ibid.*
4. Kramrisch, S., *Indian Sculpture*, 1933, p. 176.
5. Sivaramamurti, C., *A.I.* 6, p. 60.
6. The earliest image produced by the Kalacuri artists.

Śiva are very nicely executed. The *jaṭāmukuta*, *hāras*, *kuṇḍalas valayas* and *kaṭimekhalā* are fairly preserved and well executed than those of the previously mentioned. A long *mālā* hangs below the knees and Śiva is represented in the *catura* pose of dance.

Similar to the above image, another image is preserved in the Rewa Palace where Śiva is provided with at least sixteen arms; a later developed idea of representation known as multi-armed Śiva.[1] But all arms are broken.

The images discovered at Baragaon[2] and Nohta are supposed to be the contemporary to those of Sohagpur finds. They are mostly identical with each other except the objects held in the hands as well as the subsidiary figures represented with the major figures.

Bhairava

The *dvāra-śākhās* of the Chandrehe monastery bear the figures of Bhairava at the base. A figure sculptured on the left *dvāraśākhā* of a *kakṣa*; situated in the north-eastern wing, is worth mentioning. Here, Bhairava is shown in fierce-looking posture with twisted beard. He holds a *khaṭvāṅga* and *kapāla* with both of his hands. Bhairava, carved at the base of the *dvāra-śākhās* of the Patiandāi temple (Satna), is a peculiar one.[3] Here, he holds a *khaṭvāṅga* (or mace) with one hand while with the other a rope; tied around the neck of his *vāhana* (dog).

Apart from these images, Bhairava is shown on the central *ratha*, (facing south) of the Virāṭeśvara temple at Sohagpur. He has four arms and holds a *kapāla* and *ghaṅṭā* with upper hands while a *khaṭvāṅga* and an indistinct object with his lower hands. Some more images are also found in the temple but they are quite defaced to describe.

As regards the loose icons, they are noticed from various places, viz. Rewa, Sohaghur, Tewar and Deotalao. The icons at Rewa and Sohagpur are preserved. Both the specimens are quite identical and

1. Sivaramamūrti, C., *op. cit.*, p. 60.
2. Banerji, R.D., *op. cit.*, pl. XXXIX b.
3. Bhairava in the form of *kṣetrapāla*.

have four arms, but they differ in the objects held in their hands. Bhairava, from Sohagpur is an excellent example of the Kalacuri art. Here, Bhairava holds a *ghaṇṭā* with his upper left hand, while upper right is broken. With lower right hand, he holds a *kapāla* and with lower left a *khaṭvāṅga*. He wears a *mukuṭa* adorned with a *kapāla*, and also an *upavīta, kaṭivastra, kuṇḍalas, valayas* and *nūpura*. He wears a long *muṇḍamālā*. A figure of standing *cāmaraḍhāriṇī* is shown on either side of Bhairava. Two more seated devotees are shown near him. The whole figure is sculptured on a *śilāpaṭṭa* which measures 1.53 × .53 metres.

Bhairava from Rewa has also been provided with four arms. Being in the identical posture with those of Sohagpur specimen, it differes in objects held in his hands, *i.e.*, he holds a *ḍamaru*, and *khaṭvāṅga* with upper hands while his lower right is in *abhayamudrā* and with remaining one of his left hands, he holds a *kapāla*. A peculiar bird (probably owl) is shown on his left shoulder. The *vāhana* (dog) is shown nearby his leg. On the basis of the iconographical features, both the images might be contemporary and may be placed in the later part of *circa* 11th century A.D.

Lakuliśa

Śiva is found as Lakulīśa at Kārvān (Kayavarohaṇa), which is said to be the original place of the Lakulīśa cult.[1] Lakulīśa is supposed to be the twenty-eighth incarnation of Śiva as mentioned in the *Liṅgapurāṇa*[2] and *Vāyupurāṇa*.[3]

Usually, Lakulīsa is represented in the *padmāsana* with penis erect and a *mātuliṅga* should be in his right hand whereas he should hold a staff in the left. There should be a *yogapaṭṭa*, going around his knees, which indicates that god is in the meditation.

The earliest image discovered, so far, is found at Baijanath. The god is sculptured on the *lalāṭabimba* of Vaidyanātha temple. He

1. Sankalia, *op. cit.*, p. 144; also, Pathak, V.S., *S.C.N.I.*, 1960, p. 3.
2. *Liṅgapurāṇa*, 23, 21, and Pathak, V.S., *op. cit.*, p. 7.
3. *Vāyupurāṇa*, 24, 129 and Pathak, V.S., *op. cit.*, p. 7.

is represented with four arms, in *padmāsana* on the *padmapīṭha*. With upper left hand, he holds a *mātuliṅga* and with right a staff. Remaining two of his lower hands are shown on the lap, in the mediatation posture. He wears *hāras*, *kuṇḍalas* and the *jaṭāmukuṭa*. He is flanked by the round and encircled *kuḍya-stambhīkās*.

Another Lakulīśa image is found at Marai (Satna district). The image is carved on the central bracket of the *śirapaṭṭi* of the Śaiva temple. Lakulīśa has four hands and the objects as well as the posture are quite identical with those of Vaidyanātha temple. But here Lakulīśa is seated on the *padmapīṭha* and under the seat a '*Śiva-liṅga*' is shown which is distinguishing feature of the Lakulīśa representation discovered so far. On either side of the '*liṅga*' a seated devotee is shown in *añjalīhastamudrā*.

Contemporary to the above Lakulīśa images other images are also noticed from Lalpetha[1] and other places of India. Both the above mentioned images belong to *circa* 10th to 11th century A.D. respectively.

Trimūrti

Śiva bears the power of *śakti* and is supposed to be the lord of creation and destruction. Hence, his composite forms like *Ardhanārīśvara* and *trimūrti* are common in Indian art. These forms are mostly connected with Hindu mythology.

As regards the *trimūrti*, scholars have interpreted it in different ways. But the common belief is that it represents the Brahmanical triad, *i.e.*, Brahmā, Viṣṇu and Maheśa. Rao[2] has quited a few verses from the *Suprabhedāgama* and challenged that it may be called as *Maheśamūrti*. Stella Kramrisch[3] has almost accepted the above view and remarks that "the great sculpture of Mahādeva is an image of fully manifest supreme Śiva. In the middle, the face of *Tatpuruṣa;*

1. Sankalia, *op. cit.*, p. 145. Lakulīśa images reported from Gujarat, Orissa, Rajasthan, Assam, and many from south India. See, Panigrahi, K.C., *J.I.H.*, XXVIII, pt. III, pp. 935-45.
2. Rao, *op. cit.*, pp. 382-85.
3. Kramrisch, S., *A.I.*, II, 1946, pp. 4-8.

the face, of *Aghora* and *Vāmadeva* are colletral." Banerjea[1] opposed the above views and maintains that the right face is undoubtedly of a feminine character, the central placid face and the terrific right face are masculine in character. Hence, he proved on the basis of the other sculptural finds of *Trimūrtis* in Madhya Pradesh that these images differ than those of Elephanta *trimūrti*. He concluded that the icons discovered from various places of M.P., really represent a composite form of Śiva where his two aspects, *i.e.*, *saumya* and *ghora* are combined with *śakti* Umā.[2]

A *trīmūrti* lying on the mound of Hathiagadh (Jabalpur), might be of the same nature as mentioned by Banerjea.[3] But it is quite deteriorated. The central and right faces are quite defaced but the left face is preserved. The expressions differ from those of the images mentioned by Banerjea. Here, the eyebrows are shown raised but mouth is closed as if in solemn vow. We find it slightly smiling. The *kuṇḍalas* and *jaṭāmukuṭa* are common in all three faces. The central face might be calm and dignified but defaced, wears *ratnakuṇḍala* and *hāras*. The left face wears *nāga-mālā*. The peculiar feature of this image is that all three well-executed *jaṭās* as combined together after a certain height and from the top they look to be one. The *gandharvas* are shown on the top with their consorts with a *kalaśa* and *mālā*.

The image measures 1.40 × .90 metres in height and breadth respectively. Now it is worshipped in the name of Kher-Mai.[4] Another *trimūrti* is noticed by Sharma.[5] It measures 25×40 cms. and it is fixed in the wall of the *garbhagṛha* of Gauri-Shankar temple at Bheraghat. Here Śiva has six arms which are now damaged. The god is shown seated on a cushion under which his *vāhana* Nandi is also represented.

1. Banerjea, J.N., *D.H.I.*, pp, 476-477.
2. *Ibid.*
3. Banerjea, *op. cit.*, pl. XXXIX, fig. 3.
4. Dikshit, M.G., *Tripuri*, 1952, p.3; and Cousens, H., *P.R.A.S.I.,W,C.*, 1893-94, p. 5. See. PLXIV fig. B.
5. Sharma, R.K.. *The temple of Chausatha-Yogini at Bheraghat*. Delhi, 1978, p. 164, plate 102.

Ardhanārīśvara

Rao[1] has quoted a puranic story which mentions the reasons of obtaining the *ardhanārīśvara* form by Maheśa. The same author has referred to various *āgamas* and the *śilpaśāstras* where the detailed descriptions of *ardhanārīśvaramūrtis* are mentioned.[2]

Ardhanārīśvaramūrtis are discovered at many places of the Kalacuri territory, viz. Marai, Pali, Bachchehara, Satna and Baragaon. A few of them are at our disposal as follows :

An *Ardhanārīśvaramūrti*, in *nṛtya*-posture, is preserved at Satna.[3] Śiva is provided with twenty arms but all are broken. Some of the ornaments are defaced but a few of them are visible. On the top of the *śilāpaṭṭa*, three musicians, are shown in seated posture and playing on musical instruments. On either side of image a seated musician is shown. On the *pīṭha*, in the recessed corners, two musicians are playing on various musical instruments. All the musicians are playing on different types of musical instruments. But on the *pīṭha* a few of them are singing. It is difficult to give the details of various musical instruments.

The image is carved on a *śīlāpaṭṭa* and measures 1.02×.54 metres. The material is fine grained red sandstone.

An image of *ardhanāriśvara* is preserved in the Jabalpur Museum. Here, Śiva has four arms and is represented in *catura* pose of dance. He is decorated with the usual ornaments. The image measures 64×33 cms. in height and breadth respectively.

Apart from the above *nṛtya-mūrtis* of *ardhanārīśvara*, we find some specimens where the images are shown in *sthānaka* posture. Mention may be made of an image, preserved in the collection of Niraj Jain at Satna, which was discovered at Baragaon. Here, Śiva has four arms and holds a *triśūla* and *kamaṇḍalu* with both of his upper hands, while an *akṣamālā* and *darpaṇa* are held in the lower hands.

1. Rao, *op. cit.*, Vol. II, pt. I, pp. 321-22.
2. *Ibid.*, pp. 321-326.
3. The image is preserved in the personal collection of Niraj Jain at Satna. It was discovered at Marai in the same district.

The image is well decorated, *i.e.*, half *jaṭā-mukuṭa* and half *kirīṭa-mukuṭa* and other usual ornaments. His *vāhana* Nandī is visible on the left. On the top, *gandharvas* are represented at their usual places. The image measures 38 cms. in height and 33 cms. in breadth. The common material utilised for all the above mentioned images is red sandstone.

Gaṇapati

Gaṇapati is one of the principle deities of the Brahmanical faith. Till recent times it was generally accepted that the regular worship of Gaṇeśa began after the later Gupta period—a theory propounded by Bhandarkar and others.[1] But the discovery of Gaṇeśa image in Kabul at Sakar Dhar (Shankar Dhar) has thrown sufficient light over the subject and on the basis of its iconographical peculiarities, it is assigned to the middle of 4th century A.D.[2] This image might be one of the earliest images of Gaṇeśa discovered[3] so far. In India most of the discovered images of Gaṇeśa are datable to the post-Gupta period which led the scholars to say that the god was added later to the Brahmanical pantheon.[4] But the above mentioned image with its iconographical features indicates that the iconography of elephant-head god was not standardized but on the other hand it was in the process of formation. The description of the Gaṇeśa images in the *Bṛhatsaṁhita*, thus, is later.

The figure of elephant-head on the coins of the Indo-Parthian and the Indo-Scythian rulers pushed back the worship of elephant god before 2nd century B.C.[5] Not only the foreign coins but also the earlier, series of Indian coinage, *i.e.*, the punch-marked coins bear the figure of elephant. It betokens the fact that the elephant god assumed the anthromorphic form.[6]

1. Bhandarkar, R.G., *Vaiṣṇavism, Saivism and Minor Religous System*, 1965. pp. 148-50.
2. Dhavalikar, M.K., 'Apropos Two Gaṇeśa Statues from Afghanistan', (*East and West*, in press).
3. *Ibid.*
4. Bhandarkar, *op. cit.*, p. 148.
5. Mitra, H., *Viśva Bhārti Annals*, VIII, 1951, p. 22.
6. See. f.n. 2.

Later on, during the Gupta period Gaṇeśa became popular and the figure of Gaṇeśa is found on the *śirapaṭṭi* of the Śaiva temple at Bhumara.[1] Gradually, during the early mediaeval times, the Gaṇeśa images were produced in abundance throughout the whole of India with slight variations.

The Kalacuri artists also portrayed Gaṇeśa and the first representation is seen on the *śirapaṭṭi* of Vaidyanātha temple at Baijnath. He is shown in *ardhaparyaṅka* posture with a panel of seated *Sapta-Mātṛkās.* He has two arms out of which he holds a bowl of *modakas* with his left hands, whereas his right hand rests upon his knee. His trunk is turned to the left and lifting a *laddu* from the bowl.

Mention may be made of a *nṛtya-mūrti* of Gaṇeśa in the same temple where he is sculptured on a pilastered *devakoṣṭha* of the central *ratha* facing south. Nothing more can be definitely mentioned of its iconographical features because of its mutilated condition.

Contemporary to the above mentioned images, other specimens are discovered at Panna,[2] Chandrehe, Rewa, Maribagh, and Bheraghat.

The image of Gaṇeśa, carved on the central bracket of a *śirapaṭṭi* of a *kakṣa* in the Śaiva monastery at Chandrehe is noteworthy. Gaṇeśa has four arms; he is represented in *ardhaparyaṅka* posture on an embroidered *maśūraka.* With two of his upper hands he holds a *kamala* and *paraśu*, whereas in one of his lower left hands an indistinct object is held, while with lower right he holds a bowl of *modaka.* He wears the *mukuṭa*, *kuṇḍala*, *hāras*, *upavīta* and *nūpura.* This image belongs to 10th century A.D.

1. Banerji, *M.A.S.I.*, 16, pls. XII-XIII; also *A.S.I.W.C.*, 1920-21. pl. XXIII. Coomaraswamy has suggested that most probably, the earliest image of Gaṇesa is represented on the Amaravati coping. See, *Yakṣa*, I, p. 7, pl. 23 fig. 1, and also Burgess, *stupas of Amravati*, pl. XXX, 1.
2. This image is similar to Chandrehe image and preserved in Rajendra Udayan Collection at Panna. The image may be placed in early decades of *circa* 10th century A.D.

The *nṛtya-mūrti* of Gaṇeśa, sculptured on the right *śākhā* of Rewa-*toraṇa* is of considerable importance. It is supposed to be the contemporary of the image at Chandrehe. Here Gaṇeśa is represented in a developed form, dancing under a tree and holds a bunch of mangoes in one of his hands. His head is nicely decorated with jewels. He has eight arms whereas the image at Chandrehe has only four arms. He holds a *modaka*-vessel, *paraśu* and *pāśa* with three of his hands, while an indistinct object is held in one of his remaining lower hands.

Among the 11th century images of Gaṇapati, the first image comes from Virāṭeśvara temple at Sohagpur. It is carved on the *śirapaṭṭi* of the *dvāra* on the extreme right bracket. He is shown with six arms out of which he holds a *śara*, *paraśu*, and *pustaka* with left hands, whereas with right hands a *kṛpāṇa*, *modaka*-vessel, and a *pāśa*. He is dancing upon a *padmapīṭha*. He wears *kirīṭa*, *mukuṭa*, *nāgopavīta*, *valayas* and *nūpura*.

Another image of *nṛtya*-Gaṇapati is mentioned by Banerjee[1] which was preserved in the Vaidyanātha temple at Bheraghat. This image is carved in the similar fashion to the above mentioned image at Sohagpur. But it varies in the case of arms provided with Gaṇeśa, *i.e.*, here he has eight arms and is represented upon a *padmapīṭha* which springs from a mass of the *latās*. The right hand of Gaṇeśa rests upon a smaller *kamala* and is slightly bent.

Gaṇeśa holds a *nāga* with both of his upper hands which is stretched over his head. The objects held in his right hands are similar to those of Sohagpur image except one of his left hands which is shown in *abhayamudrā*. The *nāgopavīta* and *udarabandha* are beautifully shown. His forehead is decorated with beaded chains and he wears *kaṇṭhī* in the neck, while behind the head there is a *prabhāvali*. Remaining ornaments are quite identical with those of Sohagpur. The Gandharva pairs are also visible on the top at the recessed corners. On either side of the *pīṭha* a standing female is shown playing on a cymbal. Another male musician is visible on the

1. Banerjee, *op. cit.*, p. 91.

left near the female figure who plays on a drum. The *vāhana mūṣaka* is shown between the legs.

Gaṇapati from Mahsaun exhibits later and different iconographical features.[1] Here, he is displayed with multi-armed, at least fourteen arms could be recognised. The dancing motif is similar to those of mentioned above but some distinguishing features may be mentioned here. He holds a *nāga* with two of his upper hands, while lower hands are in different poses, *i.e.*, one of his left hands rests on thigh and the remaining lowermost hand is in *siṁhakarṇamudrā*. The objects held in both the corresponding right hands are the same as in the above mentioned image at Bheraghat, but here one of his lowest right hands is in *abhayamudrā*. Almost all the objects are similar to those of previously mentioned images. The standing female figures are also represented who are playing on a cymbals. The male figures of musicians, playing on a drum, are shown on either side of the *pīṭha*.

A colossal image of *nṛtya*-Gaṇapati is preserved in a small shrine in Rewa palace. It measures 2.70 metres in height. Gaṇeśa has eight arms and dances in *catura* mode of dance. The objects hold in his hands are identical with those of the images mentioned above. But a *cāmaradhāriṇī* figure is shown on either side of Gaṇeśa. The figures of various deities like Brahmā are also represented who is enjoying the celestial dance of Gaṇeśa. The image is heavily coated with modern paintings and has lost its original expression due to several repairs. The image seem to be a later creation of the Kalacuri artists.

Kārttikeya

Mythologically, Kārttikeya and Gaṇapati are very close as mentioned in various texts[2]. Kārttikeya had no separate cult around him but probably he entered the orthodox Hindu pantheon much earlier than Gaṇapati. Pāṇini mentions the name of the deities whose images

1. The image is fixed on the wall of a modern shrine situated on the bank of a tank. Now it is very much coated with vermillion and recent paintings.
2. Rao, *op. cit.*, II, pt. II, pp. 416-17, 20, and 24.

were built during his time, viz. Śiva and Skanda[1], etc. The later commentator Patañjali describes the images of *laukika-devatās* whose images were installed for worship, viz. Śiva, Skanda, Viśākha, etc.[2] Later on Kauṭilya's *Arthaśāstra*, Kuṣāṇa coins and also the legends, texts, lexicons mention his names, *i.e.*, Subrahmaṇya, Mahāsena, Kumāra, Guhā, etc.[3] In due course, he was associated with the wars and became the favourite god of the Kṣatriya rulers like Yaudheyas. Skanda is mentioned in the *Bhagavadgītā* and other *upaniṣadas* also.[4]

The Gupta inscription mentions his name Skanda.[5] During the mediaeval period, Kārttikeya became popular and his images were produced throughout the country. The Kalacuri artists also favoured the god and might have produced several images but only a few images have so far been discovered.

The image of Kārttikeya belonging to the Kalacuri period is seen on the left *śākhā* of the Rewa-*toraṇa* which is an excellent specimen of the Kalacuri art. The image is displayed in *sthānaka*-posture with ten arms. He holds a *kamaṇḍalu, carma* with two of his left hands but remaining hands are completely broken. With one of his upper right hands he holds a *kamala* and with lower right hand an image of mutilated bird. He wears *kirīṭa-mukuṭa*, *hāras*, and *mālā*. A male devotee is visible on the left in seated posture. His *vāhana* Mayūra is shown on the right but its head is broken.

Another beautiful image of Kārttikeya discovered at Tewar, is mentioned by Banerjee[6] Here, Kārttikeya has twelve arms and is decorated with various jewels viz. *kirīṭa-mukuṭa*, *hārās*, *kaṭimekhalā*, *kuṇḍala*, *vaijayantīmālā* and *nūpura*. He wears an *udara-bandha* and a long *mālā* is hanging below the knees. The beautiful *prabhāvali* exists in damaged condition which is decorated with *latā*

1. Agrawala, V.S., *India as Known to Pāṇini*, 1953, p. 361; also Banerjea, *op. cit*, pp. 85, 362.
2. Banerjea, *op. cit.*, p. 85.
3. *Ibid.*, pp. 106, 362.
4. *Ibid.*, p. 363.
5. *Ibid.*, The image of Kārttikeya has been found in a *caitya* medallion of a Śaiva temple Bhumara. See, Banerjee, *M.A.S.I.*, 16, pl. XIII, fig. d.
6. Banerjee, *op. cit.*, p. 92.

and *puṣpakarmas*. On either side a female figure in standing posture is shown with a *mālā*. His *vāhana* Mayūra is visible behind him. The image is sculptured in similar fashion to those at Rewa but the ornaments are more refined and also the subsidiary figures are more than previous one.

Mention may be made of a mutilated figure of Kārttikeya represented with his parents Śiva and Pārvatī, noticed by Banerjiee,[1] discovered at Dudhia. Here Kārttikeya is displayed in *āsana* posture on a recessed corner of the *śilāpaṭṭa*. He has four arms out of which he holds a *carma* and *puṣpa* with two of his upper hands. But one of his lower left hands rests upon his thigh, whereas an indistinct object is held in his lower right hand.

Kārttikeya riding upon his *vāhana* Mayūra is discovered by Banerjee[2] at Bheraghat. Here, the objects held in the hands of Kārttikeya are quite identical with those of Dudhia image. The image is decorated with similar ornaments and provided with four arms. It might be contemporary to those of Dudhia specimens.

Though, the images of Kārttikeya are discovered comparatively less than those of other Brahmanical images but his importance is groved by the Kalacuri records.[3]

VIṢṆU

TWENTY-FOUR FORMS OF VIṢṆU

The majority of Viṣṇu images are detached with the original monuments. They are either preserved in Museums or in personal collections.

A figure of Viṣṇu is seen in the marriage procession of Śiva on the basrelief of Rewa-*toraṇa*. Viṣṇu rides upon Garuḍa and is followed by other deities. No further details of his ornaments and iconographical features could be noticed.

1. Banerjee, *op. cit.*, pl. L, fig. 6.
2. *Ibid.*, p. 91. Author has not seen the image in theVaidyanātha temple, most probably, the image is subsequently removed.
3. Mirashi, *op. cit.*, p. 203.

An image of Viṣṇu, in *utkaṭikāsana*, is shown on the *uttaraṅga* of the Virāṭeśvara temple at Sohagpur.[1] He has four arms. He holds a *gadā* with upper right and the lower right hand is in *abhayamudrā*, while a *cakra* is held in the upper left and a *śaṅkha* in lower left hand. He wears *jaṭāmukuṭa*, *ratnakuṇḍala*, *keyūras*, *valayas*, *upavīta* and *kaṭivastra*. Lakṣmī stands on his left with a *kalaśa*. She is also well ornamented. Anothor image of Viṣṇu is also sculptured on the same panel very close to Lakṣmī but here Viṣṇu is shown in *padmāsana* and objects are not clearly visible. These sculptures belong to *circa* 11th century A.D.

The *uttaraṅga* of Śaiva temples at Marai and Khajuha bears three projected brackets which contain the figures of major deities of the Hindu pantheon.[2] Viṣṇu is represented in *Garuḍāsana*, four armed and seated lightly in *lalitāsana* posture. *Vāhana Garuḍa* is always sculptured in human form.

The image at Marai has lost three of its hands and in the remaining one a *gadā* is held. The image at Khajuha is well-preserved. It has lost its one hand and three hands are preserved; he holds a *gadā* and *cakra* with two of his upper hands, while remaining of the left hands is in *varadamudrā*. A seated devotee is visible on the left. The *gandharvas* are also represented on the top, at their usual place. Viṣṇu wears his usual ornaments, viz. the *kirīṭa mukuṭa*, *ratnakuṇḍala*, *hāras*, *keyūras*, *valayas*. The image is quite identical with that of Marai image. Iconographically, both images are contemporary and belong to *circa* 11th century A.D.

Mention may be made of a *garuḍāsana* image of *Viṣṇu*, discovered by Banerjee at Dudhia.[3] Viṣṇu has four arms holding a *gadā* and *cakra* with lower hands and *śaṅkha* is held in his upper left hand, while his upper right hand is in *varadamudrā*. Viṣṇu is adorned with his usual ornaments. As usual, the image is seated lightly in

1. These figures are sculptured on *rathikā* of the *uttaraṅga* between central and northern brackets.
2. The temples of Patiandai and Sāgara bear the figures of *Jaina tīrthaṅkaras*.
3. Banerjee, *op. cit.*, pl. L, fig. a.

lalitāsana posture on the *vāhana* Garuḍa, which is shown in human form.

The image of Viṣṇu, in similar fashion, are found in Bengal but the arrangement of weapons differ from the above mentioned images of the Kalacuri territory.[1]

Lakṣmī-Nārāyana

An image of *Lakṣmī-Nārāyaṇa* is seen on the *rathikā* of Sāgara temple at Umaria. The image is represented in *sthānaka* posture and is quite mutilated with recent coatings. A *cakra* is held in the upper right hand of Viṣṇu and a *kamala* is held in one of the hands of *Lakṣmī*. Both are shown in *āliṅgana* posture. The details are not clearly visible. A seated male devotee is shown near them.

Seated representations of this form of *Lakṣmī-Nārayaṇa* are found at Tewar and Bilhari.[2] Viṣṇu is generally sculptured in *lalitāsna* posture, *i.e.*, the right leg dangling down upon his *vāhana* Garuḍa. On the left is seated *Lakṣmī* in *āliṅgana* posture.

An excellent image of *Lakṣmī-Nārāyaṇa* is seen in the compound of Viṣṇu-Varāha temple at Bilhari. Viṣṇu is shown in *lalitāsana* posture and *Lakṣmī* is represented on his left lap in *āliṅgana* posture. Three hands of Viṣṇu are preserved. He holds a *cakra* with lower left, while upper left hand is shown in *āliṅgana* pose. A *śaṅkha* is held in his upper right hand and the lower hand is broken. The left hand of *Lakṣmī* is broken, while right hand is thrown on the shoulders of Viṣṇu in *āliṅgana* posture. Both, *Lakṣmī* and Viṣṇu are nicely ornamented, Viṣṇu wears *kirīṭa mukuṭa*, *kuṇḍalas*, *hāras*. *keyūras*, *valayas*, *upavīta*, *udarabandha*, *kaṭimekhalā*, *kaṭivastra* and *nūpuras*. *Lakṣmī* is also well-ornamented. Her *mukuṭa* as well as face is damaged. The beautiful and youthful figure of Siddhi is represented on the right of Viṣṇu with a *camara*.[3] By the side of

1. Bhattasali, N.K., *op. cit.*, pl. XXXII.
2. The photo is supplied by American Academy, Banaras.
3. According to the texts, the figures of Siddhi should be well-ornamented and represented on either side of Lakṣmī-Nārāyaṇa. But on the left the image is sariously damaged.

Viṣṇu a male figure is visible most probably, an *āyudha-puruṣa* and on the left another male figure is preserved but deteriorated. On the left the devotees, *i.e.*, a male and female are sculptured in *añjalīhasta-mudrā*. Garuḍa is shown as a *vāhana* in human form and is well-decorated with ornaments. This image, iconographically is correct.[1]

The images of *Lakṣmī-Nārāyaṇa* discovered at Tewar are of similar nature to those, mentioned above. The specimen lying in front of a modern shrine at Tewar is damaged seriously. Two hands of Viṣṇu are lost but remaining two of his left hands are preserved. A *cakra* is held in his lower left hand and the upper hand is shown in *āliṅgana* posture. *Lakṣmī* is represented in the same posture as stated above. Both of them are well-adorned with jewels but here Viṣṇu does not have *udarandha*. The figure of Siddhi is preserved near *Lakṣmī* with a *cāmara*. Garuḍa is shown as a *vāhana* in human form.

Mention may be made of an image of Lakṣmī-Nārāyaṇa, discovered at Tewar and preserved in the Jabalpur Museum. The sculptural motif is the same but the figures look heavy because the outlines are not sharp and crisp. This may be due to the fact that the whole image looks comparatively inferior to those at Bilahari. The image of *Lakṣmī-Nārāyaṇa* is surmounted by three miniature *śikharas*; and an image of *Yogī*; flanked by a round *kuḍyastambhikā*, is visible under each *śikhara*. On either side of the central *śikhara*, the figures of Nṛvarāha and Sthauṇa-Narasiṁha is shown. At the recessed corners other incarnations of Viṣṇu are shown, but, they are quite deteriorated. The *gandharvas* are represented at their usual places. The entire image is in fragmentary state and seems to be later creation of the Kalacuri artists.

Yogāsanamūrti

A *Yogāsanamūrti* of Viṣṇu is preserved in the palace of Maharaja at Sohagpur.[2] Viṣṇu is shown in *padmāsana* on a *padma-pīṭha*. He has four arms, two of his upper hands are placed on his

1. Rao, *op. cit.*, I, pp. 258-259.
2. Banerjee, *op. cit.*, p. 99.

crossed legs in *Yoga-mudrā*.[1] A *śaṅkha* and *cakra* is held in his lower hands (right and left respectively). Viṣṇu wears *kirīṭamukuṭa*, *upavīta* and other usual ornaments. A beautiful additional *vanamālā* is displayed around the figure for adoration. *Śrī* and *Bhūmi* are sculptured on either side as attendant. Iconographically, this figure is correct.[2] But it varies representation of the subsidiary figures, for instance, the figures of *Rāma* and *Buddha* are represented on the right of Viṣṇu, while *Balarāma* and *Paraśurāma* are sculptured on the left. On the *pīṭha*, at the centre, under the *padmapīṭha*, most probably, *Bhūmidevī* is represented upon a *kūrma* in *añjalīhasta-mudrā*.[3] She is worshipped by Nāgarāja and Nāgadevī, who are shown on either side in standing posture. A group of three more *āsana* devotees are shown behind the Nāgarāja, whose *āsana* is supported by a *makara*. They hold a *kalaśa* and behind them a standing female is shown. The same type of three devotees are represented behind Nāgadevī.

On the top, at the centre, an indistinct seated image is shown. *gandharvas* are represented with their consorts holding a *mālā*. At the recessed corners a figure of Nṛvarāha and *sthauṇa*-Narasiṁha is also displayed. This image iconographically bears an unique position, and exhibits the advanced workmanship of the Kalacuri artists.

An image of *Govinda*,[4] in *samabhaṅga-sthānaka* posture, is noticed by Banerjee.[5] It was preserved in the Kesavanārāyaṇa temple at Amarkantak but is now replaced. It measures 1.38 metres in height and 64 cms. in width. Viṣṇu has four arms holding a *gadā* and *padma* with upper two hands and a *cakra* and *śaṅkha* with lower

1. Rao, *op. cit.*, I, pp. 85-86. It is distinctly mentioned that a *śaṅkha* and *cakra* should not be kept in these hands.
2. *Ibid.*
3. Most probably it indicates the *Kūrmāvatara* of Viṣṇu.
4. The texts, viz. The *Rūpamaṇḍana* and *Agnipurāna* prescribe the arrangement of *āyudhas Govinda*. See, the tables Rao, *op. cit*., p. 229, no. 4, and also Bidyabinod, B.B., *M.A.S.I.*, 2, p. 25, no. 4.
5. Banerjee, *op. cit.*, p. 108, See. Pl. XV, fig. c.

two hands, (right and left respectively). He is represented upon a *padmapīṭha*, under which his *vāhana* Garuḍa is shown. *Govinda* wears *kirīṭa-mukuṭa*, *ratna-kuṇḍalas*, *hāras*, *upavīta*, *kaṭimekhalā*, *kaṭivastra*, *keyūras* and a long *vaijayantīmālā* which hangs below the knees. On either side, a *cāmaradhāriṇii* is sculptured. Very close to Garuḍa, a bearded male devotee is shown in kneeling posture behind him, on the left, a female devotee is also visible. The images of *Vāmana* and *Buddha* are displayed in *āsana* posture behind the devotees. On the left of Garuḍa, other incarnations of Viṣṇu, *i.e.*, *Paraśurāma* and *Kālkin* are represented, *Balarāma* is represented behind *Kālkin*, with a *hala* and a drinking cup, whereas behind the figure of *Buddha,* the sculptural figure of *Rāmachandra* with a *dhana* and *śara* is his hands in shown. All the images are represented between two round *kuḍyastambhikās* which support a capital on each *kuḍyastambha*. Upon these *kuḍyastambhikās*, the figures of Nṛ-Varāha on the left and Narasiṁha on the right are sculptured. Both the images are exhibited in the *āsana*-posture. On the top of the *prabhāvali* of major image of Viṣṇu, a seated figure is visible, which is attended by the *gandharva* pairs. This seated figure has four hands, two of which are shown in *dhyāna-mudrā*, whereas with remaining left hand he holds a *cakra* and with right one a *gadā*. The *Matsya* and *Kūrmāvatāras* are visible on the top. The image is well executed and the ornaments are well refined. The textual prescriptions, *i.e.*, laid in the *Agnipurāṇa* and the *Rūpamaṇḍana* are closely followed.[1] Banerjee has placed this image in circa 12th century A.D.[2]

DAŚĀVATĀRA OF VIṢṆU

Vāmanāvatāra and Trivikrama

This is the 5th *avatāra* of Viṣṇu. Rao has cited many Puranic and epic texts which tell the legends about this *avatāra* of Viṣṇu.

1. Rao, *op. cit*., I. p. 229.
2. Benarjee, *op. cit*., pp. 108-9.

The *Vāmana* images so far, have not been found intact with the original monuments of the Kalacuris. We have two specimens preserved in the State Museum at Dhubela.

The first one measures 100×55 cms. in height and breadth respectively. He has four arms out of which he holds a *gadā* and *cakra* with upper two hands, whereas one of his lower right hands is in *varada-mudrā* and a *padma*(?) is held in his lower left hand. He is well-ornamented with the *jatā-mukaṭa*, *kuṇḍala*, *hāras*, *keyūras*, *valayas*, *vaijayantī*, *katimekhalā* and *kaṭivastra*. On the top of the *śilāpaṭṭa* the principal incarnations of Viṣṇu, viz. on the right *Nṛ-Varāha* and *Matsya*, whereas on the left *Kūrma* and *Narasiṁha* have been depicted. On the *pīṭha* Pṛthvī-devī is represented; she is worshipped by Nāga-devīs. The figures of other *avatāras* are shown on either side of Viṣṇu. The standing females are shown in the *añjalīhasta-mudrā* near *āyudhapuruṣas*. The *śilāpaṭṭa* is decorated with the *gajākṛtis* on both the sides.

The second specimen, preserved in the same museum, is much similar to that of the first one. The slight dissimilarity could be observed in representing the subsidiary figures. Here Viṣṇu is attended by *cāmaradhāriṇīs*. On the top of the image we find a figure of Brahmā(?) in *āsana*-posture.

Varāhāvatāra

This incarnation of Viṣṇu is found into two forms, viz. *Nṛ-Varāha* (hybrid form) and Varāha (boar).

The *Nṛ-Varāha* images of Viṣṇu are not found, so far, intact with the original monuments. But the stray icons are preserved, either in the museum or in various modern shrines, as stated above with other images, viz. at Gurh, Marai and also in the State Museum Dhubela. Generally, the majority of *Nṛ-Varāha* images are represented with the other major images of Viṣṇu and hence, they are shown as a subsidiary figures to indicate only the incarnations of Viṣṇu.

The *Nṛ-Varāha* image, preserved in the Dhubela Museum, is noteworthy. It measures 70×30 cms. in height and breadth respectively. *Nṛ-Varāha* is exhibited in *ālīḍha*-posture. The figure of

Pṛthvī-devī is shown on the left shoulder of *Nṛ-Varāha*. He holds a *śaṅkha* with a remaining left hand. One of his upper right hands is in *kaṭyavalaṁbita-mudrā* but remaining right hand is broken. He wears all his usual ornaments. On either side a standing *cāmaradhāriṇī* is shown. The left leg is shown in *pratyālīḍha* posture and placed upon a *padmapīṭha*.

The next image of *Nṛ-Varāha* is discovered at Gurh,[1] which measures 95×65 cms. in height and breadth respectively. It is quite identical with that of the above mentioned image, preserved in the Dhubela Museum. But the figure of *Pṛthvī* is damaged and also the image of *Varāha* is deteriorated. The ornaments are similar to those of Dhubela Museum specimen but here we find a *khaḍga*, suspended from the *kaṭimekhalā* of *varāha*. On the *pīṭha*, seven devotees are shown among which the figures of Nāgarāja and Nāgadevī are also represented. This stray icon might be slightly later than the above mentioned image of *varāha*.

The *Varāha* images, in pure animal form, *i.e.*, boar are discovered at two places, *i.e.*, Bilhari and Ataria-Khera.

An image of *Varāha* is discovered at Bilhari. It is profusely carved and measures 1.12 metres in height and 1.65 metres in length. The back of *Varāha* is divided into five decorative *paṭṭikās*. The top *paṭṭikā* is decorated with *latākarma* and the second *paṭṭikā* bears the seated images of Gaṇeśa. There are eleven rudras in the third *paṭṭikā*.[2] The lowermost *paṭṭika* is not clearly visible but we may, however, presume that this *paṭṭikā* bears a majority of the female figures and, most probably, they are *Sapta-Mātṛkās*. The male figures might be *Navagrahas* as well as *gaṇas*. The figure of Kuber (?) seems to be carved above the knee of *Varāha*. *Varāha* wears a *mālā* and *kirīṭa*. Its neck is decorated with *rekhākarma*. The teeth and its legs are completely broken.

1. The image is fixed on the wall of a modern shrine in the High School Building at Gurh.
2. Banerjee, *op. cit.*, p. 94.

The other image of *Varāha* at Ataria-khera[1] is discovered which is absolutely plain except it wears a fine jewelled *mālā* and *nūpura*. The image is detached from its *pītha* and measures 1.15×1.70 metres in height and length respectively. According to the Cunningham's descriptions, the image was represented on the back of a Nāgadeva.[2] The sculpture is carved out of the red sandstone. The architectural remains and several fragmentary images are lying on the site and emphasize that the place might have been of much importance and this image might have been dedicated to some of the Hindu temples.

Several images of *Varāha* have been discovered in the neighbouring territories, viz. Khajuraho, Eraṇa and Gwalior.[3]

Narasiṁhāvatāra

Narasiṁhāvatāra, is the 4th incarnation of Viṣṇu. Rao[4] has cited many *Puranic* texts which mention the legends and prescribe the iconographical features for this particular aspect of Viṣṇu.

There are four types *Narasiṁhamūrtis*, viz. *Sthauṇa-Narasiṁha* (in action), *Yoga-Narasīṁha* (in meditation), *Kevala-Narasiṁha* (standing alone), *Lakṣmī-Narasiṁa* (*Narasiṁa* with his consort).[5]

The images of *Sthauṇa-Narasiṁa* are mostly found in Northern India,[6] but no temple, dedicated to him (especifically in the Kalacuri territory), has been discovered.

The *Sthauṇā-Narasiṁa* images from the Kalacuri territory are always shown as subsidiary figure with the major Viṣṇu images. Only four stray icons of *Sthauṇa-Narasiṁa* are at our disposal. They are discovered at Antara, Manora, Maribagh and Gurh.

1. The image is lying in a dense forest called Ataria-khera in district Satna. The lower part is buried in the earth.
2. Cunningham, A., *A. S. I.*, Vol. X., pl. III, and also *APRASI*, *W.C.*, 1920, pl. XXIX.
3. Sivaramamurti, C., *op. cit.*, p. 42, pl. XIV, fig. C.
4. Rao, *op. cit.*, I. pt. I, pp. 145-53.
5. Sivaramamurti, C., *op. cit.*, p. 42.
6. *Ibid.*, The images are also found from Bihar and Bengal.

Sthauṇa-Narasiṁha from Manora was discovered by Banerjee.[1] This image is an interesting specimen of the Kalacuri artists. Here, the sculptor has, probably, followed the prescriptions laid in the *Agnipurāṇa*.[2] The image is represented in *ālīḍha*-posture. He has four hands, he holds a *śaṅkha* (?) with upper right hand and a *cakra* with upper left. Both of his lower hands are shown busy in pulling out the entrails of Hiraṇyakaśipu. The image is displayed in terriffic pose. The mane and shaggy hair are shown raised in air. Above the fore-head a *keśabandha* is visible. He wears *mālā*, *keyūras*, *valayas* and *nūpura*. A long *granthimālā* is shown hanging from neck to his knees. A male figure is shown under the feet of Narasiṁha. A *gadā* is visible near the human figure. The whole scene is very roughly executed.

An interesting sculpture of *Sthauṇa-Narsiṁha* was discovered from the village Antara (district-Shahdol, Madhya Pradesh) now under the possession of Birla Museum at Bhopal. The sculpture measures 62×38×24 cms., and it is carved on a buff sand-stone.

This unique specimen is noteworthy because of its excellents depiction of legend and artistic grounds. Here the body of Hiraṇyakaśipu is thrown on the right by of *Nṛsiṁha* who is shown busy in pulling out the entrails of demon with two of his hands. The remaining two hands of the god are raised up to the height of his *mukuta* as if in serious actions. *Nṛsiṁha* is profusely ornamented with the *karanda-mukuta*, necklace with a spacer, *keyūras*, *valayas*. *Kati-mekhalā* and *nūpuras*. A long *vaijyantimālā* besides the *granthimālā* is shown flowing around the body of god. The prominent *śrivatsa* symbol and *tilaka* mark are visible on the chest and forehead respectively. The *adhovastra* of god is shown by weavy lines. *Nṛsiṁha* is represented in extreme actions and hence the depiction of broad snout, heavy upturned whiskers and protruberance at the bridge of nose, the protruding tongue are obvious and quite natural. The mane of lion is visible behind the shoulders.

1. Manora is a small village near Bhadanpur Railway Station in district Satna (M.P.) see, Banerjee, *op. cit.* p. 78, and also, Khare, G. H., *Mūrthivigyāna* (Marathi), pp, 41-42. (Pl. XVI Fig. A).
2. Awasthi, R., *Khajuraho Ki Devapratimāyen* (Hindi), 1967, p. 101.

Hiraṇyakaśipu holds a sword with right hand but the object held in his left hand is indistinct. He wears *ekāvali*, *keyūras*, *valayas* and the short *adhovastra*. Nṛsimha tramples a demon with right leg who holds a dagger with his right hand and drags another demon (?) by catching his hair with left hand.

On either side of the *pītha*, a seated devotee is represented with a female attendant. The stele, on its either side, is decorated with the *makara* figures in the middle. These *makara* figures are shown projected from the circular pillarets and support the brackets having the figures of rampant lion. On the top, at the recessed corners, the *gandharva* pairs are shown.

The position of demons, objects held in the hands of deity, etc., are represented in different manner than those of the textual prescriptions. However, the artist has fully succeeded in depicting the legend in most convincing manner. Undoubtedly, it is a unique specimen of the Kalacuri art of *circa* 9th century A.D.[1]

The image of Narasiṁha, carved on one of the upper *devakoṣṭhas*, on the northern wall of the Śaiva temple at Maribagh, resembles with those of Manora but we find the slight changes in representations. The ornaments and the motive are the same as in the above image but here a male figurine, most probably, Prahlāda is shown. He is standing in the *añjalihasta-mudrā*. The image seems to be earlier than that at Manora.

We find an outstanding image of *Sthauṇa*-Narasiṁha at Gurh.[2] This image is well-developed in the representations. Here Narasiṁha is provided with eight hands. The image is produced according to the textual prescriptions laid in the *Vaikhānasāgama*.[3] He holds a *śaṅkha* and a *cakra* with upper two hands. Two of his central hands, on both the sides, *i.e.*, left and right, are completely broken. We may presume that in those hands a *gadā* and *padma* were held, while two of his remaining hands might have been holding the entrails of the demon in the form of a *granthi-mālā*. Two of his lowest hands

1. Rao, M., *Prachya Pratibha*, Vol. IV, Pt. I., Bhopal 1976, pp. 111-112.
2. The image is fixed on the fencing walls of a temple known as Kaṣṭaharaṇa temple in the village.
3. *Ibid.*

are shown tearing out the belly of a demon. Narasiṁha wears all his usual ornaments. An *apasmārapuruṣa* (?) is also visible under the feet of Narasiṁha. Many mutilated human figures are visible on either side of Narasiṁha. They might be Śrīdevī, Bhūdevī, Nārada and Prahlāda. Only last one is visible, in standing posture, in *anjali-hasta-mudrā*. On the *piṭha* a seated devotee is sown, on either side. On the top *gandharva* pairs are represented, at the recessed corners.

Kṛṣṇāvatāra

Kṛṣṇāvatāra is the 8th incarnation of Viṣṇu. No stray icon of Kṛṣṇa has, so far, been discovered from the Kalacuri territory.

Two outstanding sculptured *śilāpaṭṭas* depicting the legend of Kṛṣṇa's birth are worth appreciation. These *Śilāpaṭṭas* were discovered from the districts of Shahdol and Gurgi (Dist. Rewa, Madhya Pradesh), and now preserved in the State Museum at Dhubela (District-Chhatarpur) and Bhopal respectively.[1]

Out of these two specimens, the Shahdol specimen is unique one because the figure of Lakṣmī (?) is also shown serving Devaki by holding her right leg. She is seated on an embroidered *maśūraka*[2] Baby Kṛṣṇa is sleeping on *Ananta* or *Seṣa Nāga*, both baby Kṛṣṇa and mother Devaki are shadowed by *Nāga* hooks. *Śaṅkha*, *cakra* and other weapons of Viṣṇu are shown supporting the *mañca* (bed). Devakī is reclining on the bed. She is well-ornamented wearing the *kuṇḍala*, double series of the *hāras* (one of which flows over the breast), *Keyūras*, *Valayas* alongwith a series of bangles, rings, *kaṭiva-stra*, *katimekhalā* and the *nūpura*. Her beautifully arranged coiffure is embedded with the beaded strings. Devakī is nestling the baby.

A row of seven standing male figures are represented just behind the figure of Devakī. Most probably, they are the guards deputed by Kaṁsa to inform him immediately about any child born of Devakī. They hold dagger, and it is interesting to mention here

1. For details see, Dikshit, S. K., *A Guide to State museum*, Dhubela etc., Poona, 1957, pp., 28-29, Plates XII & XIII.
2. Devakī is the mother of Kṛṣṇa and hence the mother-in-law of Lakṣmī. The posture of Lakṣmī reminds us the *sheṣa-śayana* image of Viṣṇu. The upper half of the body of Devakī is slightly raised in the similar fashion to that of Viṣṇu except her left hand is resting on her chest.

that they were induced to stupor by *yogamāyā*, and the figure of *yogamāyā* may be seen standing very close to Lakṣmī. *Yogamāyā* holds a powerful *asanī-daṇḍa* (thunder-bolt) which is clearly visible in the hand of female figure. Undoubtedly, this specimen is an excellent production of the Kalacuri artists of first quarter of 11th century A.D.

The next specimen of Gurgi (size 32 × 47 × 10 cms.) bears the same theme but this piece introduces an additional figure of the representative of Rākṣasi who has fortunately gone to sleep. Her figure may be identified with a female figure sleeping under the *mañca* (bed) of Devakī. Five guards holding the *gadā* and *khaḍga* alternately are exhibited behind the figure of Devakī. Devakī is fondling the baby Kṛṣṇa asleep. This specimen is also a superb production of master hand of slightly a later period than previous one and belongs to *circa* 11th century A.D. Obviously the findings of such sculptured *śilāpaṭṭas* prove to the fact that the legends regarding the birth of Kṛṣṇa were most popular in the society.

We find many sculptural *śilāpaṭṭas* and the fragmentary *stambhas* which narrate the various *Purānic* stories and other incidents connected with the life of Kṛṣṇa. Kṛṣṇa is mostly depicted on the *bas-relief*, in action (showing various wonderful exploits). According to the mythologies these works were done by Kṛṣṇa to protect the world and human beings from the evils. The major portion of his such works is elaborately mentioned in the *Bhāgavatapurāṇa*.[1]

The sculptured *śilāpaṭṭas* are preserved in the Maharaja's collection at Sohagpur and other sculptured fragmentary *stambhas* are seen at Marai, Gurh and Rewa.

One of the sculptured *śilāpaṭṭa*[2] may, however, be taken into account for the sake of description. It measures 1 × 0.51 metres in length and breadth respectively. This *śilāpaṭṭa* is divided into fourteen square panels vertically and horizontally into two *paṭṭikās* of

1. *Bhāgavatapurāṇa*, 10,10.
2. Similar *bas-relief* may be seen in the Badanmi caves, II, IV, *M.A.S.I.* 25.

various sculptures. The details of each square and related stories, narrated in the sculptures, are difficult to mention here, but a brief description may, however, be mentioned as follows :

The top *paṭṭikā* contains seven panels—from left to right—

I- Panel... Kṛṣṇa[1] and his beloved Rādhikā.

II- Panel... Kṛṣṇa is striking a *Vṛṣabha* (bull) with a stick, might be the story of *Ariṣṭāsurabadha*.[2]

III- Panel... Kṛṣṇa stands between two trees, passing his hands around each. On the top of each tree a human head is visible. Most probably, it represents the story of uprooting the *Yamalārjuna* in Gokula.[3]

IV- Panel... It cotains the figure of a river (Yamunā), a man with a baby on his lap stands on the left, another man also with baby on the right in proceeding posture. Most probably, the scene represents Vāsudeva taking the child Kṛṣṇa from Mathura to Gokula.

V- Panel... It contains the scene of *Pūtanābadha*.[4]

VI- Panel... Kṛṣṇa is standing on the yoke of a cart which reminds us of the incident of *śakaṭabhaṅga*.[5]

VII- Panel... A figure of standing female with a pot on her head and a boy (Kṛṣna) stands to her left. We may presume that this scene represents Kṛṣṇa levying milk and butter from the milk-maids of Gokula.[6]

1. Kṛṣṇa could be identified with a top knot on his head.
2. *Bh. P.*, 10.36; Banerji, *op. cit.*, p. 101; *A.S.A.I.R.*, 1909-10, pl. XLIV. The earliest representations are found in the Badami caves nos. 2, 3, and the Gupta pillar at Mandore.
3. See fn. 1.
4. *Bh. P.*, 10.6; Deva, K., *Lalit Kalā*, 7, p. 89. The earliest representations are found in the Badami caves.
5. *Ibid.*, 10-7; Awasthi, R., *op. cit.*, p. 116.
6. Banerji; R. D. *op. cit.*, p. 102.

The second horizontal *paṭṭikā* exhibits the following incidents, (in the same direction, above).

I- Panel... It narrates the scene of Kaṁsa's visit of the prison at Mathura.[1]

II- Panel... The scene represents the story of Kaṁsa, *i.e.*, dashing a child to the ground or a stone. We find an outline of a figure of the child flying through the air. Most probably, the story mentioned in the *Bhāgavata-purāṇa*, *i.e.*, the child flew away and predicted the death of Kaṁsa.

III- Panel... The river Yamunā is continued from the fourth panel of the first row. Here, Kṛṣṇa is represented as taming Nāga-Kāliya.[2]

IV- Panel... Kṛṣṇa supports a mountain, *i.e.*, the story of *Govardhānadhara*.[3]

V- Panel··· The stealing of butter by Kṛṣṇa.[4]

VI- Panel... Unidentifiable scene.

VII- Panel... Kṛṣṇa plays on a flute, seated in *ardhaparyaṅka* posture.

Among the sculptured and fragmentary *stambhas*, the *stambha*, at Marai is noteworthy.[5] It bears the scene of *Kāliyamardana* on the central niche to the west. On the northern face we find two figures of fighting men depicted on the bottom niche. The man on the left is striking with a *hala* upon the head of a man on the right. It represents a story of Balarāma, killing a demon sent by Kaṁsa.[6]

1. Banerji, R.D. *op. cit.*, p. 102, and *Bh. P.*, 10.3. Banerji has identified the story but the figures are quite mutilated.
2. Banerji, *op. cit.*, p. 102, and Awasthi, R., *op. cit.*, p. 119.
3. *Ibid.*
4. *Ibid.*, also *Bh. P.*, 10.9.
5. Banerji, *op. cit.*, pl. XXXVIII, b.
6. *Ibid.*, p. 98; But similar scene has been found at Sirapur Lakṣamaṇa temple, Krishnadeva observes that it is an episode of Balarāma killing Sutā-Lomaharṣaṇa. The earliest representations are found from Sirapur (*circa* 6th century A.D.); also see *Bh. P.*, 10.78. and Deva, K., *op. cit.*, p.83.

In the fragmentary piece placed upon the *stambha*, we find the scene, most probably, denoting the incident of *Keśibadha* which is sculptured on the southern face, on the top niche.

The *stambha* at Gurh and Rewa are sculptured in the similar fashion. These are square in size and bear the seven niches on each face. All niches bear the sculptures in relief, which are, mostly connected with the life of Kṛṣṇa-mentioned in tenth *skandha* of the *Bhāgavata-purāṇa.*

The *stamha* at Gurh[1] is worth describing. The incidents narrated on it are as follows :

Facing south, (beginning from bottom to top), upto the third niche various sculptures are exhibited but it seems that they are not connected with any aspect of Kṛṣṇa's life.

The fourth niche, bears, most probably, the figures of Vāsudeva with a child (Kṛṣṇa) on his left lap in the same posture as mentioned elsewhere.

The sixth niche bears the scene of *Pūtanābadha.*[2]

On the northern face of the same *stambha*, the figures of Balarāma and Kṛṣṇa have been shown on the lower niche. Most probably, they are going to Mathura. The second niche, situated above the lower niche, exhibits the act of *Kubjānugraha.*[3] On the third niche, we find the scene of *Kuvalayapīdabadha.*[4] The fourth niche exhibits the fight of Kṛṣṇa with demon *Cāṇūra* (?) but on the 5th niche, we find that Kṛṣṇa is killing the demon *Cāṇura.* Most probably, both the niches continue the same story of *Cāṇūrabadha.*[5]

1. The *stambha* is fixed on a small śaiva shrine in the same village.
2. *Bh. P.* 10.6; Deva, *op. cit.*
3. Banerji, *op. cit.*, pls. XLII, XLIV and Deva, K., *op. cit.* p. 87.
4. *Bh. P.* 10.43; Awasthi; R., *op. cit.*, p. 121, and also in Badami caves.
5. Deva, K., *op. cit.*, p. 85, and in Badami caves.

On the eastern face, the scenes denoting *Ariṣṭāsurabadha, Keśibadha,*[1] *Tṛṇāvartabadha,*[2] *Kāliyamardana,* and Kṛṣṇa as *Govardhanadhara.* These sculptures are shown on the niches situated one above the other.

Facing west: The forth niche exhibits the scene of a prison where a watch-man is shown in seated posture (the sculpture indicates that he is sleeping in his duty). The sixth niche bears a figure of a man who is throwing a baby, which reminds the incident of dashing a child with stone as stated previously.

The fragmentary *stambha* at Rewa is sculptured in the same fashion, *i.e.*, the arrangement of the sculptures is similar to that of the above mentioned *stambha.* The events, belonging to Kṛṣṇa's life are also similar, mostly, to those which are displayed at Gurh.

This *stambha*[3] is badly weathered due to which the sculptures are quite mutilated. The outlines of the sculptures are also not sharp and crisp due to which the figures are comparatively inferior to those mentioned previously. This *stambha* might be later in age than those at Gurh and Marai.

Śayanamūrtis

Viṣṇu assumed this aspect at the end of *Mahāpralaya.* The *Vaikhānasāgama*[4] mentions four types of *śeṣaśāyin-mūrtis,* viz. *Yoga, Bhoga, Vīra* and *Abhicārika-śayana-mūrtis.* The *śeṣaśāyin*-Viṣṇu image

1. *Bh. P.*, 10.37, Awasthi, R., *op cit.*, pp. 122-123; The earliest representations belong to the Kuṣāṇa period. They are found at Mathura. See, Joshi, N. P., *Mathura Sculptures*, pp. 58-59. The sculptures which belong to the Gupta period are found at Mandor and Sirapur. The other examples come from Valabhi, (Saurashtra); Osia, Abaneri, Kiradu and Ataru, (Rajasthan). See for the details : Deva, K., *J.M.P.I.P.*, 2. p. 40; Shah, U. P., "Sculptures from Shamalaji and Roda", pp. 24. 25.
2. *Bh. P.*, 10.7; The earliest sculptures belong to *circa* 6th century A. D. in the North fort at Badami. See, Goetz, H., "The Earliest Representation of the Myth Cycle of Kṛṣṇa Govinda", *J.O.I.B.*, I, no. 1, pp. 51-66.
3. This *stambha* is preserved in a modern shrine situated in the campus of Maharaja Palace at Rewa.
4. Rao, *op. cit.*. I. I, pp. 91-95 and Awasthi, R., *op. cit.*, p. 80.

in the Gupta temple at Deogarh,[1] in the north India, is supposed to be the earliest one. Similarly, in the south, such image is preserved at Mahabalipuran.[2] Later on, at Aihoḷe and the western Cālukyan sculptures as well as the mediaeval sculptures from Rajasthan exhibit the same fashion.

The *śeṣaśāyinmūrtis* have been discovered at many places, viz. Bandhogarh,[3] Sohagpur, Shahdol, Marai and Rewa, in territory of the Kalacuris. Mostly, these images are demaged but a few of them are however, noteworthy. These images are represented in similar motif but they differ in displaying the votary figures from the textual prescriptions.

An interesting image of *śeṣaśāyin*-Viṣṇu is discovered at Shahdol.[4] It measures .365× .610 metres. Viṣṇu is represented lying on the serpent-bed (*Ādiśeṣā*) with a fourth of the body slightly raised and remaining three fourths lying flat upon the bed of *Ādiśeṣa*. Viṣṇu has four arms, one of his right hands touches the *kirīṭa* and the *gadā* is shown near the hand, while the upper right hand is stretched parallel to the body with slight bent so that it may touch the *padmānābhi* (navel). Most probably, a bud of *kamala* (?) is held in this hand.[5] A *śaṅkha* is held in his upper right hand which is also stretched alongwith the body and rests on his left thigh and he holds a *cakra* with his lower left hand. His right leg is stretched and slightly raised. This leg is supported by Lakṣamī who is seated on a *maśūraka* and massaging it. The left leg is bent and rests on the bed of *Ādiśeṣa*.

1. Sivaramamurti, C., *op. cit*., p. 40, pl. XI, fig. A. The earlier images, discovered in the Tamil districts slightly differ from northern images, *i.e.*, in the arrangements of *śeṣa*-coil., See, pl. C.
2. *Ibid.*
3. The image is quite defaced and has lost its major features. Author has not visited the image due to certain technical difficulties. But the photograph is supplied by American Academy Banaras.
4. The image is not seen by author but the photograph is kindly supplied by the American Academy, Banaras.
5. This is the only image where *padma* is held in the upper right hand of *Śeṣaśāyinmūrti* of Viṣṇu, discovered so far.

The figure of Brahmā with three faces is represented on the *padma-nābha* issued from the navel of Viṣṇu. A flying figure probably, a *Kinnara* (?) is shown near the left leg of Viṣṇu. He holds a lotus stalk. Viṣṇu is well-adorned with the usual ornaments. On the *pīṭha* is a sunken and sculptured *paṭṭikā*, where the figures of *aśva* and *gaja* are shown on either side at the recessed corners. On the left near the *gaja* three *amṛtaghaṭas* are placed. Then the figures of *Matsya* and *Kūrma* are shown at the centre. Between the figures of *aśva* and *Kūrma*, three male figures are shown. Two of them hold an indistinct object but the third one is in *añjalihastamudrā*.

Above the image on the back-slab, a sculptured *paṭṭikā* is shown which is divided into fourteen niches. Each niche contains a seated figure. On the right seven figures might be of *Sapta-ṛṣis* whereas at the recessed left corner, the figures of *Nṛ-Varāha*, *Sthauṇa*-Narasiṁha and *Kālkīn* (?) are displayed. Next to *Kālkin*, a seated figure in *añjalihastamudrā* is sculptured. After this seated image, a male bust is shown upon a round *arghapaṭṭa*, evidently he is Śiva.

The *śeṣaśāyin-mūrti* at Rewa,[1] measuring 1.10 × .60 ms, exhibits the similar motif. But it differs in representing the votary figures. Viṣṇu has four arms out of which one of his upper right hands is broken, while the lower right hand supports his head. A *cakra* is held in his upper left and he holds a *śaṅkha* with his lower left hand. *Lakṣmī* supports his stretched leg as usual. The noteworthy feature of this image is that the figures of *Kūrma*, *Matsya Kālkin* and *Buddha* are disylayed behind the serpent canopy.

This image exhibits some changes on its *pīṭha*. Here, we find two miniature *śikharas* at the recessed corner, at the left. The figure of seated *Nandī* (?) is shown flanked by the *Gandharva* figures, very close to these *śikharas*.

Above the image of Viṣṇu, the sculptured *paṭṭikā* of seated figures is quite identical with that of Shahdol specimen. But, here at the centre the figure of Brahmā is very clearly visible. The remain-

1. This image is preserved in a small modern shrine in the Maharaja Palace at Rewa.

ing figures might be of *Sapta-ṛṣis* and *Navagrahas*. Both the specimens, viz. at Shahdol and Rewa are quite indentical and might be the contemporary ones.

Mention may be made of the *śeṣaśāyin-mūrti* discovered by Banerji[1] at Marai. It measures .64 × .54 ms. in length and breadth respectively. Viṣṇu is represented in same recumbent posture as mentioned above. He has four arms but both of his left hands are broken. The lower right hand supports his head, while with upper right hand, which was stretched alongwith the body, holds a *gadā*, damaged but the *gada* is still preserved. Two mutilated figures are visible near his left leg in the acts of supplication. Most probably, they are demons viz. Mādhu and Kaiṭabha. Near the right leg of Viṣṇu a defaced female figure is visible, while very close to her another standing female, with an idistinct object in her right hand is shown. Behind both the female figures other deteriorated figures are also represented but all are unidentifiable. We may, however, presume that the seated figure might be of Lakṣmī and standing figure might be of Bhūmidevī.

On the *pīṭha*, at the recessed corner, at the left, two *pujaka-munīs* are sculptured. At the centre a *śaṅkha* is placed and flanked by the *aśva* and *gaja* figures. Behind the serpents' canopy a female figure is visible with an indistinct object. She might be Lakṣmī (?) with a *nīlotpala* in her right hand, as prescribed by the texts.[2]

Above the image, a row of fourteen seated figures are shown but they are defaced. Banerji[3] suggested that the right group represents the figures of *Navagrahas*. We may, however, presume that the left group must be of *Sapta-ṛṣis*.

The *śeṣaśāyin-mūrti* at Sohagpur is sculptured in the similar fashion to those of mentioned above. But here, one male and three female figures are represented with a seated figure of Lakṣmī near the feet of Viṣṇu.[4] Three hands of Viṣṇu are preserved. The significance of these female figures cannot be definitely mentioned.

1. Banerji, *op. cit.*, p. 94. During the tour of Banerji, it was fixed on a step of the tank but now it is removed.
2. Rao, *op. cit.*, I. I, p. 92.
3. Banerji, *op. cit.*, p. 94.
4. The female figures might be Lakṣmī and Bhūmidevī but the remaining figures could not be identified.

On the *pīṭha*, a *pādukā* is worshipped by a *Ṛṣī* and at the left recessed corner a male and two female devotees are displayed. The *śeṣaśāyinmūrti* of Viṣṇu is nicely decorated with the usual ornaments. This is the only image where Viṣṇu has worn an *udarabandha.*

Some of the above mentioned *śeṣaśāyinmūrtis* are seriously damaged due to which they are not to be determined as to which text the sculpturs have followed.

Lakṣmī

When the ocean of milk was churned to obtain the ambrosia for gods, Lakṣmī came out from the ocean with other valuable things, as mentioned in mythology.[1] Afterwards she became the consort of Viṣṇu who conceived her to be treasured on the right side of his broad chest.[2] She is known by various names like Pamā, Śrī and Kamalā. Rao[3] has referred many texts which mention the iconographical features of Lakṣmī.

An image of Lakṣmī, known as Gaja-Lakṣmī is sculptured on the *śirapaṭṭī* of the *dvāra* or Virāṭeśvara temple at Sohagpur. She is displayed in *padmāsana* on a *kamala*. She has four arms and holds a *kamala* with both of her upper hands, whereas her lower left hand is in *abhayamudrā*, while a *śaṅkha* is held in her lower right hand. She wears *mukuṭa*, *ratna-kuṇḍala*, *valayas* and remaining details of her garments as well as ornaments are not clearly visible. Two elephants, one on either side, are pouring water from a *ghaṭa* held in their trunks to bathe her. The image slightly differs in the case of representation as mentioned by Rao.[4]

The similar images of Gaja-Lakṣmī have been depicted on the coins of Gāṅgeyadeva. The figures of Gaja-Lakṣmī is also found on the seals of Lakṣmīkarṇa, Yaśaḥkarṇa and Vijaysiṁhadeva. These seals are attached with copper-plates of the above mentioned rulers.

1. Rao, *op. cit.*, p. 373.
2. *Ibid.*
3. *Ibid.*, pp. 373- 374.
4. *Ibid.*

SAPTA-MĀTṚKĀS

Several texts mention different mythologies about the origin and importance of the *Sapta-Mātṛkās* in different contexts.[1] The number of *Mātṛkās* also varies in the texts, *i.e.*, three, seven, eight and sixteen. But, usually, the iconographic texts mention *Sapta-Mātṛkās* viz. Brahmāṇi, Māheśvarī, Kaumārī, Vaiṣṇavī, Vārahi, Indrāṇī and Cāmuṇḍā.[2]

The *Sapta-Mātṛkās* are often sculptured in relief on a rectangular *śilāpaṭṭa* in the order mentioned above with the figures of Vīrabhadra and Gaṇeśa on either side. Two *śilāpaṭṭas* are discovered from the district Rewa. Both are preserved in the Allahabad Museum.

The first *śilāpaṭṭa*[3] hails from a famous site Gurgi (Rewa district). It measures 4.20 × 1.25 metres in length and breadth respectively and carved out the plum coloured sand-stone. The *Sapta-Mātṛkās* are represented in *nṛtya*-posture, holding a baby on their left lap and a weapon is held in the other hand. The respective *vāhanas* are also shown near the feet of the *Mātṛkās*. The *śilāpaṭṭa* is well-adorned from three sides with the *latākarma*. The figures of *Vīrabhadra* and Gaṇeśa are also shown in *nṛtya* posture on either side. This panel may be placed in *circa* 10th century A.D.

The next *Sapta-Mātṛkā*[4] penal, preserved in the above museum hails from the same district of Rewa. It was discovered at Rewa, measures 1.28 × 0.24 metres in length and breadth respectively. This panel exhibits the similar nature of the images of the *Sapta-Mātṛkās* but here *Mātṛkās* do not hold the baby on their lap. They hold weapons with tbe both of their hands. The remaining features of the panel is similar to the above mentioned panel.

The *uttaraṅga* of the temples at Baijnatha, Sohagpur, Marai bear the figures of the *Sapta-Mātṛkās* but seated in *utkaṭikāsana*. These figures also vary in the number but they are always accompani-

1. Banerjea, J. N., *op. cit.*, pp. 503-5.
2. *Ibid.*
3. The photograph is supplied by the American Academy of Banaras. See Allahabad Museum. No 1091.
4. The photograph is supplied by the same Academy and panel is preserved in the Allahabad Museum. See No. 624.

ed by Gaṇeśa. Some of the Kalacuri monuments bear alone the image of these *Mātṛkās*, for instance, an image of *vārāhī* is seen on the upper bracket of the left *śākhā* of Rewa-toraṇa, She is represented in standing posture with six arms. Her *vāhana* is seated near her legs. Some of the loose icons may, however, be mentioned here :—

Cāmuṇḍā

The images of *Cāmuṇḍā* are discovered at several places in the entire region. All the images are represented as an emaciated woman with sunken eyes and skeleton frame, frightful to behold. They vary in providing arms but the motif is similar. For instance, an image with ten arms holding various objects is preserved in Dhubela Museum. Other images with two, four and eight arms are found at Silchat,[1] Baragaon,[2] Tewar[3] and Khajuha.[4]

Apart from these specimens an interesting sculpture of dancing Kāli, is procured from Pātāleśvara temple (Distt. Shahdol, M.P.). The deity is carved on the red sand-stone and measures 75 × 50 cms. It is now in the possession of Birla museum at Bhopal.[5]

The emaciated and skeletal figure of Kāli is shown in dancing pose on a double lotus *pītha*. She is shown eighteen-armed but except three of her left hands all are broken. With two of these extant hands she holds bell and human head. The muscles of her body are exposed to the extent that all the ribs are clearly visible. She is depicted with loose breast and body. The *piṅgalorddha* style of her hair gives an impression of her terrific mode of dance. She is ornamented with the *kuṇḍala*, *sarpahāra* and thick *vaijayantimālā* (made of bones and skulls), *keyūras* and the *valayas*. Her garment is depicted with weary lines. The *prabhāvali* of deity is nicely decorated with the lotus-petals.

1. See Banerji, R.D. *op. cit.* pp. 98-99; pl. XXXIX, fig. A.
2. Preserved in the personal collection of Niraj Jain at Satna.
3. The image was discovered at Hathiagarh mound and now placed in front of a modern shrine at the village Tewar.
4. This image is seriously damaged and lying very close to a ruined temple.
5. For details see. Rao. M., *Prachya Pratibha*, Vol. V, No. 2, Delhi, 1977, pp. 185-86.

A postrate man lies under the lotus seat of Kālī who raises his head on one of his arms. A tube like thing is coming out of his naval which is being devoured by a dog. Several goblins are represented on either side of the goddess. A goblin seated on the left of the deity holds a skull-cup whereas another holds a dagger and sword. Besides these a goblin is shown uplifting the headless body on his shoulders between the legs of Kāli. The figures of *gandharva* pairs are shown as usual on the top.

The facial expression of Kālī appears to be the sense of glee. The anatomical details and the presence of goblins, etc., are remarkable. The sculpture may, however, be assigned to *circa* 11th century A.D.

Manasā

An image of Manasā in standing posture is seen on the side of the road, *i.e.*, Jabalpur to Beraghat near village Kunana. It measures 1.70× 0.56 metres in height and breadth. She is well-adorned and holds a baby on her left lap. Seven-hooded serpents canopy is shown over her head. Similar images of Manasā are preserved in the State Museum at Dhubela. One of them is noteworthy, she has four arms, holding a *kāmala* with the upper hands and one of her lower hands is in *abhaya-mudrā*, while remaining one is broken.

Narasiṁhī

An image of Narasiṁhī, with eight arms, seated in *ardhaparyaṅka* posture over her mound *siṁha*, was discovered at Satna. But now in the possession of the National Museum, Calcutta. This image is an outstanding specimen of the Kalacuri worksmanship. The goggle-eyed lion face of Narasiṁhī and the face of her *vāhana* are wide open as it were for a mighty roar, which endow the composition with a grotesque character, this grotesqueness being partially received by the modelling of the body of the main image.[1] The above described image is supported by the text.[2]

1. Banerjea, J. N., *op. cit.*, p. 508.
2. *Ibid.*

Apart from the previously mentioned images of *Sapta-Mātṛkās*, a considerable number of other images of *Śaktis* have also been discovered throughout entire region of the Kalacuris. It is difficult to give all the details of *Śakti* images. However, four excellent and quite interesting *Śakti* sculptures are discovered from Gurgi (District-Rewa, Madhya Pradesh). These specimens deserve special mention because of their unique features as well as unfamiliar names like *Śrī-Jāuti*, *Śrī-Badari Śrī-Itaralā* and *Śrī-Bhā*, engraved on their *pītha*. These sculptures are assigned to *circa* 10th century A.D. On artistic and palaeographical grounds and now preserved in State Museum at Dhubela (District, Chhatarpur Madhya Pradesh).[1]

Similarly some other noteworthy and labelled *Śakti* sculptures were also collected from Shahdol (ancient *sahasa-dollaka*). They bear their names like—*Śrī Taralā*, *Śrī Tāraṇī*, *Bhā-Nāvā*, *Śrī Bāṇa-Prabhā*, *Kṛṣṇa-Bhagavatī*, *Ramaṇī*, *Vāsavā* and *Kāpālinī*. These images are contemporary to the Gurgi sculptures for the grounds mentioned above.[2] However a comprehensive list of the *Śakti* images is given below which is published by cunningham Banerji and other scholars like Sharma.[3] This list carries the names of the *Śaktis* which are preserved in the arcade of the Chausaṭh-Yoginī temple at Bheraghat.[4]

The list of *śakti* images which bear their name on the *pīṭha*.[5]

Śrī-Thakiṇī
Śrī-Vīrendrī
Śrī-Phaṇendrī
Śrī-Kshatra-dharmiṇī

1. For details see. Dikshit, S. K., *A Guide to the State Museum, Dhubela*, Nowgong. Poona, 1957 pp. 19-25.
2. *Ibid.*
3. Cunningham, A., *Archaeological Survey of India*, Vol. IX, pp. 63 ff.; and for details see Sharma, R.K., *op. cit.*, Nos. 1-81.
4. Some images are removed and hence, our list is based on the published list of the scholars.
5. For details see, Banerji, *op. cit.*, pp. 79-90 some of the images are seriously damaged and hence they are not included in the list and also Sharma, *op. cit.*, pp. 49-174.

Śrī-Satanusaṁvarā,
Śrī-Bhīṣṇī
Śrī-Vaiṣṇavī
Śrī-Dhaḍhḍharī
Śrī-Ghaṁṭālī
Śrī-Thīkkiṇī
Śrī-Jhā
Śrī-Raṅgiṇī
Śrī-Darppahārī
Śrī-Vaṁdhaṇī
Śrī-Ḍākinī
Śrī-Jāhṇavī
Śrī-Gāṁdhārī
Śrī-Ṛitshamādā
Śrī-Deḍḍarī
Śrī-Laṁpaṭā
Śrī-Nālinī
Śrī-Uttālā
Śrī-Jhā (?) ṅginī
Śrī-Gā (?) haṇi
Śrī-Indrajālī
Śrī-Thāṇī
Śrī-Īśvarī
Śrī-Haṁsini
Śrī-Padmahaṁsā
Śrī-Tapani
Śrī-Takārī
Śrī-Māhēśvarī
Śrī-Brahmāṇī
Śrī-Aiṅgiṇī
Śrī-Brahmānī
Śrī-Aiṅgiṇī (?) but it should be of Gaṇeśāṇī,[1]
Ānandā (?) or Anyā[2]

1. The sculptural features indicate that she is the *śakti* of Gaṇeśa, hence, she should be called Gaṇeśāṇi.
2. The inscription on the *pīṭha* is not clearly visible in Cunningham's list, she is mentioned Ānandā (No. 5) but Block reads as Anyā (No. 40), in his list.

Śrī-Chaṇḍikā
Śrī-Ajitā
Śrī-Chhatra-saṁvarā
Śrī-Riḍhālīdēvī
Śrī-Māsa (?) Varddhanī
Śrī-Aḥkhalā
Śrī-Piṁgalā
Śrī-Shaṇḍinī
Śrī-Teraṁvā[1]
Śrī-Nilaḍaṁvarā
Śrī-Pāṁḍavī
Śrī-Yamunā
Śrī-Auḍārā
Śrī-Jāṁvavī
Śrī-Khēmakhī,
Śrī-Thirachittā
Śrī-Sarvatōmukhī
Śrī-Maṁdōdarī
Śrī-Vārāhi
Śrī-Vibhatsā
Śrī-Nandinī
Śrī-Erūḍī
Śrī-Aṁtakārī
Śrī-Raṇājırā
Śrī-Kāmadā
Śrī-Rūpiṇī
Śrī-Siṁhā-siṁhā.

Mahiṣāsurmardinī

This aspect of Durgā is supposed to be very important and ancient as mentioned in various texts. The detailed discription about her origin and importance of this aspect is mentioned in the *Devī-māhātmaya*.[2] The images pertaining to this aspect are discovered

1. Teraṁvā is goddes Mahiṣāsurmardini but she is wrongly named.
2. Bhattasali, N. K., *op. cit.*, p. 194 and Banerjea, J.N., *op. cit.*, p. 497.

throughout the country. Generally, all the images are displayed in terrific mood and killing the demon Mahiṣāsura. This aspect of Durgā became so favourite and common that during mediaeval times we find various images in developed forms of representations. These images vary slightly in certain respects, *i.e.*, the representations of arms and the body of demon Mahiṣāsura due to regional influecnes.[1]

An image of Devī, preserved in Chausath-Yoginī temple at Bheraghat, is one of the best sculptural specimens of the Kalacuri period. Here, Devī is provided with twenty arms, now most of them are broken.[2] She is shown in action of killing demon. Her left leg is shown stretched and placed on the ground but the right one bent forward and placed upon the body of demon. The head of the demon is severed and lying away from its body. The goddess has embedded a *cakra* and *śara* (arrow) in the body of demon. *Siṁha*, the *vāhana* of Durgā, is biting the back of Mahiṣāsura. A female figure, in seated posture, is visible on the *pīṭha* but defaced. Very close to *Siṁha*, a demon is assaulting the goddess with a short *khaḍga* (sword). On the left of Durgā, very close to left leg of Devī, a female figure is shown whose head is damaged. Above this figure, a demon is shown attacking upon Devī. A kneeling male figure is represented under the headless body of Mahiṣāsura. Out of ten left hands, with one she holds a *śaṅkha*, while the other two hands hold different types of *carma* (shield) and remaining hands are broken. With one of her right hands she holds a *triśūla*, the next hand is shown drawing a *śara* (arrow) from a quiver. All the remaining hands are completely broken. The figure of Devī is well-decorated with usual ornaments. *i.e.*, she wears *mukuṭa*, *ratna-kuṇḍala*, *hāras*, a long *Vaijyantimālā*, *kaṭimekhalā*, *kaṭivastra*, *keyūras*, *valayas* and beautiful

1. Sivaramamurti, C., *op. cit.*, p. 32, Pl. VI, fig. A, B ; Banerjea, J. N., *op. cit.*, Pl. XLI, fig. 4 and Sankalia, *op. cit.*, p 146. The earlier images are provided with two hands. See, A Durgā figure from Bhita, *A.S.I.A.R.*, 1911-12, p. 86, figs. 13, 14. But later on all images are provided with the multi-arms, viz. 8, 10, 16 and even twenty arms. For instance, Mahiṣāsurmardini panel from Mahabalipuram, similar figure from rock temple at Ellora.
2. Sharma, R. K., *op. cit.*, p. 83. Sharma agrees with Hiralal as regards the number of hands is eighteen.

nūpuras. On the top, the *Gandharva* pairs are shown on either side at the recessed corners. Banerji has placed this image in *circa* 10th century A.D.[1] On the *pīṭha*, the goddess is named as *Śrī-Teraṁvā*.

Another image of Durgā, sculptured on the northern wall of Virāṭeśvara temple at Sohagpur, is noteworthy. Here, Durgā is provided with eight arms and depicted in *tribhaṅga* posture. She holds a *khaḍga* and *khaṭvāṅga* with two of her upper hands while a *kapāla* (?) and *Carma* (shield) with two of her lower hands but remaining hands are completely broken. The figure of demon is visible under the feet of Durgā. She is well decorated with the usual ornaments. The figure is sculptured according to the instructions laid in the *Śilpaśāstras* as mentioned by Rao.[2] It differs only in the case of arm.

Mahiṣāsurmardinī image preserved in the Dhubela Museum is quite identical with those of the Bheraghat specimen but here, Durgā is provided with ten hands. Three of her right hands are preserved out of which one is resting upon her thigh but the second hand is shown in *abhayamudrā*. On the left, three hands are preserved. She holds a *kamala*, *carma* (shield) and a severed head of demon, or a *ghaṇṭā* (?) but two of her hands, on both the sides *i.e.*, right and left, are completely broken. She wears the usual ornaments as mentioned above. On either side, a female figure is shown, probably they are attendants. *Siṁha*, her respective *vāhana*, is shown in the biting posture and the severed head of demon is lying close to his body.

The specimen discovered from Rewa[3] exhibits some changes in providing the arms and weapcns to Durgā. She has eight arms, quite similar to the image of Virāṭeśvara temple at Sohagpur. She holds a *khaḍga*, *gadā* (?), *triśūla*, with three of her right hands, while remaining one is broken. A *kamala*, *carma*, *dhanu* and *ghaṇṭā* are held in her left hands. She is ornamented in the identical fashion with those of Bheraghat and Dubela Museum images. The posture of the

1. Banerji, R. D., *op. cit.*, p. 87.
2. Rao, *op. cit.*, p. 345.
3. The image is preserved in a small sub-shrine in Jagannātha temple, situated in Rewa palace at Rewa.

goddess as well as the actions of the subordinate demons are quite identical with those of Bheraghat specimen. The Gandharva figures are also visible in usual posture. The image seems to be of a slightly later period.

Brahmā

Brahmā is one of the most important members of the Bramanical triad. He is recognised as the great creactor of the universe in the Hindu mythology. But his position in the pantheon is, however, inferior to that of the other principal deities of the cult viz. Viṣṇu, Śiva and Sūrya. Stray icons of Brahmā as well as temples dedicated to him are very rarely found in the country.

In the Kalacuri territory the images of Brahmā are found at many places, but mostly, they are seriously damaged. The *bas-relief* of Rewa-*toraṇa* exhibits the figure of Brahmā in two aspects. At first, Brahmā is shown in the procession of Śiva's marriage riding on his *vāhana haṁsa*. He is following Viṣṇu and preceded by Śiva.[1] The relief is shallow to give the minor details. He could be recognised by his *vāhana haṁsa*. But at the second place he is shown as a priest performing the marriage ceremony of Śiva and Pārvatī in the 'marriage *pandal*'.[2]

The images of Brahmā displayed on the external *bhittis* of the Virāṭeśvara temple at sohagpur, are found in different postures. Most of them are in the *sthānaka* posture. An image of Brahmā, sculptured on one of the upper *devakoṣṭhas* of western *bhitti*, is, however, worth mentioning. Here, Brahmā is shown with bearded face and in *sthānaka* posture. He has four arms out of which he holds a *pustaka* and a *kamaṇḍalu* with both of his left hands, whereas a *sruk* is held in his upper right hand and remaining one is in *abhayamudrā*. Brahmā wears *ardhoruka*, *valayas* and *upavīta*. His *vāhana* is badly damaged. The similar figure is preserved on the northern *bhitti* of the temple

1. Banerji, *op. cit.*, Pl. XXXVI. The figure is sculptured on the lintel facing palace.
2. The *pandal* is shown in the same relief which is formed by keeping the *ghaṭas* one above the other on both the sides of the sculptural figures viz. Brahmā, Śiva and Pārvatī.

where *vāhana* is preserved and the objects held in the hands of Brahmā are clearly visible.

The *āsana-mūrtis* of Brahmā are mostly found on the *śirapaṭṭi* of various temples. But in the Virāṭeśvara temple we have found him on the right *dvāra-śākhā* also. He is sculptured on the *devakoṣṭhas* of the *śākhā* in *utkaṭikasana.* He holds a *pustaka* with upper right hand, while a *kamaṇḍalu* is held in the lower one. Most probably, a *sruk* is held in upper left and remaining one is in *abhayamudrā*. He wears *kirīṭa-mukta*, *ardhoruka*, *valayas* and *upavīta*. The similar figure of Brahmā is found on the left *śākhā* in the top most *devakoṣṭha.*

The figures shown on the *śirapaṭṭi* of the same temple are very nicely sculptured.

Here, Brahmā is shown between the central and southern projected *devakoṣṭhas* of the *śirapaṭṭi.* He is represented in *utkaṭikāsana*, three faced with long pointed beard. He has *jaṭāmukuṭa* and wears the *ardhoruka*, *kaṭisūtra*, *valayas*. He has four hands out of which he holds a *śruv* with the upper right hand and the lower one is in *abhayamudrā*. A *pustaka* and a *kamaṇḍalu* are held in both of his left hands. A female figure is standing on his right. She is well-ornamented and holds a *vīṇā* with both of her hands apparently, she is Sarasvatī. After Saravatī in the extreme corner of the *śirapaṭṭi*, an identical figure of Brahmā is repeated.

The figures of Brahmā on the *śirapaṭṭi* of the temples at Marai and Khajuha exhibit the different posture of his *āsana-mūrtis*.

The image on the *śirapaṭṭi* of the Marai temple is shown in *lalitāsana*-posture. Here Brahmā is sculptured in a projected *devakoṣṭha* like Viṣṇu and Śiva on the same *śirapaṭṭi*.[1] He is seated on a *vikasita-kamala* which is shown springing from the earth. His right leg rests upon a small *kamala*. He has four arms. He holds a *śruv* with upper right, while the upper left hand is in *abhayamudrā* (?). Most probably, a *kamaṇḍalu* was held in his lower left hand but is

1. In other monuments of the Kalacuris, Brahmī is shown as a *pārśva-devatā*. But here the position of Brahmā seems to be sound like principal deities, mentioned above.

damaged. The remaining right one is completely broken. The respective *vāhana*, *haṁsa* is shown under the seat. The whole *devakoṣṭha* is surmounted by the *candraśālā* design. The figure of Brahmā is flanked by a slender and ringed *kuḍyastambhikā*. On the top, the *Gandharvas* are shown on the recessed corners.

The image of Brahmā at Khajuha is shown in similar fashion and all the four hands of Brahmā are preserved. He holds a *sruv* with upper right hand and a *pustaka* is held in upper left hand. One of his right hands is in *abhayamudrā*, while with the remaining one he holds a *kamaṇḍalu*. The *vāhana* is visible very close to him. The ornaments are nicely carved. He wears a *mālā*, *upavīta*, *kaṭimekhalā* and *nūpura*. The *Gandharvas* are shown in their usual place. The figures at Marai and Khajuha are contemporary.

Apart from the images mentioned above we find him with image of Viṣṇu from Rewa. He is shown on a *kamala* which is springing from the navel of *śeṣaśāyin* Viṣṇu. Sometimes we have found him with the *nṛtya-Gaṇapati* images. Here, Brahmā is shown in *padmāsana*. Such specimens are preserved in modern shrines at Rewa and Mahsaun.[1] In both the specimens Brahmā is shown on the right of Gaṇeśa under his (Gaṇeśa) arms. Generally, in such cases he holds a *pustaka* and *kamaṇḍalu* with upper two hands, while an *akṣamālā* is held in lower hand but the remaining one is in *bhūmisparsa-mudrā*. The objects in the hands of Brahmā at Mahsaun are indential with those of Rewa specimen, but they are not clearly visible.

Sarasvatī

Sarasvatī is known by her various names like Vāk, Vāgdevī, Bhāratī, Vāgīśvarī and Vāṇī, etc.[2] In the Brahmanical mythology she is acknowledged in two aspects, viz. first as the consort of Brahmā and later on as the consort of Viṣṇu.[3] The *Padmapurāṇa* mentions her among the eight *śaktis* of Viṣṇu.[4] But the texts, viz. the *Viṣṇudharmottara-purāṇa*, *Aṁsumadbhedāgama*, *Pūrvakāraṇāgama* and the

1. See, the *nṛtya-mūrtis* of Gaṇapati.
2. Bhattasali, N. K., *op. cit.*, p. 181.
3. *Ibid.*, pp. 181-82.
4. Yashodadevi, V., *J.I.H.*, Vol. XLI, p. 689.

Rūpamaṇḍana describe her as an independent goddess with various objects in her hands.[1]

The earliest inscribed image of Sarsvatī is discovered at Mathurā, which was installed by a Jaina devotee and belongs to the beginning of Ist century A.D.[2]

The images of Sarasvatī are discovered from the various parts of the Kalacuri empire. The images of Sarasvati represented with Brahmā indicate that she was acknowledged as the consort of Brahmā by the Kalacuri sculptors. The first image of Sarasvatī, sculptured by the Kalacuri artists, discovered so far, seems to be on the topmost panel of *śirapaṭṭi* of Rewa-*toraṇa*, facing east. Sarasvatī is shown in *āsana*-posture and playing on a *vīṇā*.[3] The minor details of her ornaments and other iconographical features could not be recognised due to shallow carving.

Two images of Sarasvatī depicted on the *śirapaṭṭi* of the *kakṣas*, situated in the eastern wing of śaiva monastery at Chandrehe are the excellent examples of the Kalacuri arts.

Sarasvatī in *sthānaka* posture is represented on the right bracket of a *kakṣa* situated at the south-eastern wing of the monastery. She has four arms. She holds a *vīṇā* with two of her hands, while remaining left hand is broken and a *kamala* is held in her lower right hand. A female attendant is shown on either side of Sarasvatī. The female standing on the right holds a small *vīṇā*, whereas the objects held in the hands of other attendant is not visible.

At the north-eastern corner of the above mentioned wing, Sarasvatī is carved in *āsana*-posture on the right bracket of a *śirapaṭṭi* of a *kakṣa*. She is seated on an embroidered *maśūraka*. She has four hands and holds a *vīṇā* with two of her hands. One of her left hands is broken but with her upper right hand she holds the fringe of her garments. The goddess wears *kirīṭa-mukuṭa*, *ratna-kuṇḍalas*, *hāras*,

1. Banerjea, J.N., *op. cit.*, p. 377.
2. Bhattasali, N.K., *op. cit.*, p. 187.
3. Banerji, R.D., *op. cit.*, p. 38.

keyūras, *vaijayantī*, *kaṭivastra* and *nūpuras*. The figure is very well carved and belongs to *circa* 10th century A.D.

During the early decades of 11th century A.D., we find the image of Sarasvatī well developed. For instance, in Virāṭeśvara temple, she is represented at least four times on the *dvāra-śākhās*. In the vertical bands of the right and left *śākhās*, she is always shown in *āsana* posture playing on a *vīṇā*.[1] But on the *śirapaṭṭi*, she is shown in *dvibhaṅga* posture playing on a *vīṇā* between to figures of Brahmā.[2] But the *āsanamūrti* of Sarasvatī represented on the projected brackets of the *śirapaṭṭi*, (situated on the southern corner) is noteworthy. Here Sarasvatī is provided with eight arms.[3] Two of her central hands support the *vīṇā* as usual, while with one of her upper left hands she holds a *pustaka*, the middle one is in *abhayamudrā* and the lowest one holds a *kamaṇḍalu*. A *kamala* is held in upper right hand and in lower right hand a *mālā* is held, while lowest one of her right hands is in *varada-mudrā*. She is well-ornamented with the *jaṭā-mukuṭa*. *ratna-kuṇḍala*, *hāras*, *valayas*, *vaijayantī*, *kaṭimekhalā* and *nūpuras*. On the *pīṭha*, a seated male devotee is shown on either side in recessed corners. At the centre the respective *vāhana haṁsa* is visible. The date of the sculpture is the same as discussed elsewhere, viz. the date of the temple.

Though, the sculptural specimens of Sarasvatī are few, still the importance of the deity is proved by the inscriptional evidences.[4]

Sūrya

The worship of Sūrya was prevalent in India from early times. During the Vedic age, Sūrya was known by various names like Pūṣan, Bhaga, Vivasvat, Mitra and Viṣṇu, etc.[5] Later on, in the *Brāhmaṇas*

1. For the minor details see, the descriptions of the *dvāra-śākhās* in the chapter dealing with the architecture.
2. It shows the close relations of Sarasvatī with Brahmā.
3. The idea might have been derived from the Mahiṣāsuramardinī figures.
4. Banerji, *op. cit.*, pp. 42, 113, 134.
5. Banerjea, J. N., "Sūrya" (Ādityas and the Navagrahas), *J.I.S.O.A.*, Vol. XVI, p. 47.

and *Purāṇas*, he is mentioned among the *Dvādaśādityas*.[1] The worship of *Dvādaśādityas* alongwith Navagrahas played a significant role in the religious life of the Hindus. But, before the beginning of any cult around Sūrya, he was represented by means of various symbols, viz. *cakra*, *kamala* and round golden plate etc.[2]

During early mediaeval India, Sūrya images were commonly produced. Sūrya images, discovered in the Kalacuri territory, are generally in *Samabhaṅgasthānaka* posture in a chariot or sometimes with Navagrahas. He is depicted well adorned with ornaments and always in *udīcya-veśa* (Northerner's dress), as prescribed by the *Bṛhat-Saṁhitā*.[3] *Āsanamūrtis* are very few.

We find the image of Sūrya in the basrelief of Rewa-toraṇa facing west. He is shown in Śiva's marriage procession. He is sculptured on the chariot holding two *kamala* in both of his hands and follows the bearded Ṛṣis shown behind Viṣṇu. No further details could be observed.

The image[4] in the Viśvanātha temple is carved with certain changes. He is represented in the usual *sthānaka* posture in the chariot drawn by *caturāśvas* (four-horses). He holds a *kamala* in both of his upper hands and the lower left hand is in *abhaya-mudrā*, whereas the lower right hand is broken. Uṣā and Prtyūṣā are represented on either side in *ālīḍha* and *pratyālīḍha*-postures respectively. They are chasing the darkness with bow and arrow. His wives, viz., Rājñī and Nikṣubhā are sculptured, on either side with a *cāmara*. The figure of Aruṇa is also visible who holds the reins (?). The figures are very much defaced and are inferior in execution.

Similar to the above image, but in an advanced form, we find an image at Gurh.[5] It measures 1.10 metres in height. Here the

1. Banerjea, J. N., *op. cit.*, pp. 47-48.
2. Ibid., p. 432.
3. Ibid., p. 437.
4. The image is sculptured on the upper *devakoṣṭha* of the central *ratha*, facing west.
5. The image is damaged below the waist of Sūrya and fixed on the wall of a small shrine, situated in the High School Building at Gurh.

chariot is drawn by *saptāśvas* (seven-horses). Sūrya is shown in the *samabhaṅga-sthānaka* posture. He is shown in *udīcya-veśa*, and is well decorated. Here the number of the attendants is comparatively increased. On either side a female figure, probably, his wives, viz. Nikṣubhā is shown on the right and Rājñī on the left. Both of them hold a *cāmara* and a *kalaśa* (?). They are well ornamented. Corresponding to the height of the shoulder of Sūrya, on either side, Uṣā and Pratyūṣā are displayed in the usual posture, and are dispelling the darkness with *dhanu* and *śara* (bow and arrow). The noteworthy feature of this image is that it bears the figures of Brahmā and Śiva on the top of the *śilāpaṭṭa*. Such images of Sūrya, in the company of Brahmā and Śiva are rare discovery, so far, in the Kalacuri territory.[1] Both the deities are shown in *padmāsana* with the usual objects, *i.e.*, Brahmā holds a *pustaka* and an indistinct object with upper two hands, while with one of his lower hands, a *kamaṇḍalu* and remaining left hand is in *varada-mudrā*. Śiva holds a *nāga* with lower left hand and a *triśūla* with lower right. His upper right hand is in *varada-mudrā* and remaining left hand is broken. Gandharvas are shown at the recessed corners. On the centre of the *śilāpaṭṭa* a defaced human figure is visible.

Sūrya holds a *kamala* with both of his upper hands and wears *kirīṭamukuṭa*, *hāras*, *upavīta* and *kaṭimekhalā*. The damaged figure of Aruṇa is visible near the feet of Sūrya.

Navagrahas

The figures of Navagrahas are always represented on the *śira-paṭṭi* of various temples. But on the basrelief of Rewa-*toraṇa* they are shown riding upon their *vāhanas*. Sūrya is always shown in the company of Navagrahas in *sthānaka* posture. The sculptured *śira-paṭṭis* with the figure of Sūrya are discovered at Baragaon, Sohagpur, Marai and Khajuha. In all these specimens Sūrya accompanies the *navagrahas*. They are generally carved in *dvibhaṅga* posture with a

1. An image of Sūrya is preserved in the Khajuraho Museum which resembles the image of Gurh, See, Awasthi, R., *op. cit.*, p. 178, fig. 75, Khajuraho Museum no. 1262.

kamaṇḍalu in one of their hands. Rāhu and Ketu are displayed one above the other. Rāhu appears as a grinning face and with twisted beard but Ketu in hybrid form. The *navagrahas* on the *śirapaṭṭi* of Śaiva temple at Baragaon is noteworthy. It bears a dancing figure of Śiva at the centre and two *dvārapālas* at the recessed corners. The figures of four *grahas*, viz. Ravi, Soma, Maṅgala and Budha are shown on the right, whereas Bṛhaspati, Śukra, Śani, Rāhu and Ketu on the left (Ketu is placed over the head of Rāhu). All *navagrahas* are two armed and well dressed, decorated with *vanamālā*, *kaṭivastra*, *kuṇḍala* and *jaṭā-mukuṭa*. The objects helds in their hands are not identifiable. Rāhu is shown by a bust which appears grinning and has twisted beard. His hands are in *añjalihasta-mudrā*. Ketu is represented in the hybrid form, *i.e.*, half human body and half serpent.

But at Khajuha, all *vāhanas* are represented near the feet of their lords. All *grahas*, most probably, hold a *kamala* (?) and *kamaṇḍalu* (?).

At Marai, Sūrya is attended by a female figure who is represented on the left of god. She is shown in standing posture and holds a *cāmara*. Two more human figurines on either side of the god are shown but defaced. Excluding the above mentioned variations all the Navagrahas panels exhibit the similar motive. The *śirapaṭṭi* at Baragaon belongs to *circa* 11th century A.D. as mentioned by Banerji[1] and Banerjea.[2] Hence, we may presumably say that the *śirapaṭṭis* at Marai and Khajuha are also contemporay to the above specimen as confirmed by iconographical features.

Trimūrti

We have noticed of some unique images of Sūrya from the Kalacuri territory.[3] These images have three faces and eight hands

1. Banerjee., *op. cit.*, p. 107, pl. XXXIX, b.
2. Banerjea, *op. cit.*, p. 90.
3. They differ fundamentally from the Sūrya images found at other places, viz., Sūrya image at Bhaja, Bodhagaya, Mathura and Bhumara, See, Coomarswamy, A.K., *H.I.I.A.*, fig. 24, 61, 103 and Banerji, *M.A.S.I.*, 16, pl. XIV a.

or sometimes only six hands. They are discovered at Baragaon,[1] and Khajuha. It is a composite form of Brahmā, Viṣṇu (=Sūrya), and Śiva. It may by called as *Vaiṣṇava-Trimūrti*.[2] But in the *Aparājita-pṛcchā*, it is mentioned as '*Hari-Hara-Hiraṇyagarbha—mūrti*'.[3] This aspect of Sūrya (combined with the Hindu triad) is also mentioned in other texts, viz., the *Mārkaṇḍeyapurāṇa* and the *Śāradā-tilaka-tantra*.[4] We find an elaborate description of such images in the *Aparājitapṛcchā*.[5] Similar to the above mentioned image other images are noticed at many places of India, for instance, an image is preserved in a *devakoṣṭha* of Limboji Mata temple at Delmal (northern Gujarat) and another image is found at Somanath (near Sūrya-Nārāyaṇa temple) Kathiawar.[6] Markanda temple in Chanda (Maharashtra), Chidambaram temple and in many temples at Khajuraho.[7]

Usually, these images are displayed, (a) with three faces, (b) eight arms or sometimes six arms; (c) in a chariot drawn by *saptāśva*; (seven horses), (d) holding the major attributes of Brahmā, Viṣṇu and Maheśa with the subsidiary hands; (e) *udīchya-veśa* and well ornamented; (f) sometimes, the *vāhanas* of the major gods are also represent ed on the *pīṭha*; (g) mostly, in the *sthānaka*-posture[8] and attended by his consorts viz. Nikṣaubhā and Rājñī.

The image from Baragaon noticed by Hirananda[9] is noteworthy. It is removed from the original place but according to the descriptions mentioned by him, Sūrya is represented with three faces and eight

1. It is a village situated at a distance of about 20 Kms. from Damoh. See, Hiralal, *R.B.*, *I.A.*, 1918, 'Trimurtis in Bundelkhand', p. 136, pl. II.
2. Banerjea, *op. cit.*, p. 88.
3. Awasthi, R., *op. cit.*, p. 177.
4. Sankalia, *op. cit.*, pp. 162-63 and Awashti, *op. cit.*, pp. 177-178.
5. *Ibid.*, According to the above text, the image should have four faces but the fourth face is supposed to be at the back., See, Sankalia, *op. cit.*, p. 163, foot-note no. 9.
6. Sankalia, *op. cit.*, pp. 162-164.
7. Awasthi, *op. cit.*, pp. 178-179, fig. 82 (preserved in Markanda temple).
8. *Ibid.*
9. *Ibid.*, and also Banerjea, *op. cit.*, p. 88.

hands in the chariot. All of his hands are broken, hence, nothing can be mentioned about the attributes. The chariot is drawn by the *saptāśvas* and the figure of Aruṇa is preserved. His three attendants Aśvins, Daṇḍi and Piṅgala are shown on either side. Aśvins are shown horse-faced on the left and bearded Piṅgala and Daṇḍi on either side. Uṣā and Pratyūṣā are shown in their usual posture dispelling the darkness on the top, on either side of the *prabhāvali.*

Mention may be made of another image preserved in front of a small shrine at Khajuha. It measures 97×18 cms. in height and breadth respectively. The image is represented in the same fashion as above mentioned images. But it shows slight changes, *i.e.*, here. Sūrya is shown in the *samabhaṅga-sthānaka*-posture, in a chariot which is drawn by *saptāśvas*. Sūrya holds a *vikasita-kamala* in both of his upper hands. But his remaining six hands are broken. Three faces are crowned by three different head-gears but the remaining ornaments are common. His wives Nikṣubhā and *Rājñī* are shown on either side with a *cāmara*. They are shown in common postures as we find in other image mentioned elsewhere. The Gandharvas are shown at the top, on either side, in the recessed corners.

The images which bear six arms are noticed from Madhia[1] (Panna) and Khajuha (Rewa).[2]

The image at Madhia is carved on the centre of the *śirapaṭṭi* of a ruined temple in the village. Here, Sūrya has six arms and three faces. The rearmost hands carry a *triśūla* and a deer but the middle hands hold a *kamala.* The front right hand is shown in the *varada-mudrā*, while the left one is broken. On the left extreme corner the figure of Nandī is represented, whereas the right corner that of a Garuḍa. It is noteworthy that the association of Sūrya with Viṣṇu and Śiva is much emphasized in this particular icon.[3]

1. Banerjea, *op. cit.*, pp. 88-89.
2. The image is damaged below the *kaṭi* but the figures of *Aśvas* and Aruṇa are visible. It is preserved in a small shrine at Khajuha.
3. Hiralal, *op. cit.*, pp. 136-137. He mentions that these images are of composite form of Sūrya or *S*ūrya-Nārayaṇa and Sūrya-Śiva.

Some stray and fragmentary icons are lying at Khajuha which exhibit the same motive. Banerji has mentioned some stray *śilāpaṭṭas* which depict the figures of Sūrya-Nārayaṇa. They come from Mahsaun[1] and Sohagpur but are much defaced.

Revanta

Revanta is one of the sons of Sūrya born to his wife Saṁjñā.[2] The worship of Revanta is very much popular in Eastern India. The *Kālikā-purāṇa*[3] describes his figure and mentions the methods of his worship by the kings or his subjects. The *Mārkaṇḍeya-purāṇa*[4] informs us about the benefits of his worship. The instructions for the sculptural representations of Revanta are elaborately mentioned in the *Bṛhat-saṁhitā*. According to the *Bṛhat-saṁhitā*[5], Revanta should be shown riding on horse back in *udīcya-veśa* engaged with a hunting party. But the *Viṣṇudharmottara-purāṇā*[6] lays down that Revanta should be on a horse back like Sūrya.

The sculptural finds and epigraphic sources prove that his worship was prevalent in several parts of India during early mediaeval times. The Sāraṅgadeva's inscription from Vanthali proves that he was worshipped in Gujarat and Kathiawar region.[7] From the Kalacuri territory images of Revanta are found at various places but only a few specimens are at our disposal.

An interesting image of Revanta,[8] placed in a local temple at Sohagpur (Distt. Shahdol, Madhya Pradesh), is worth appreciation. The figure of Revanta is shown in the centre proceeding to the right along with Daṇḍa and Piṅgala who are also riding upon the horse, and are accompanied by other members of the hunting party. The umbrella, over the head of Revanta, is nicely embroidered. One of the

1. Banerji, *op. cit.*, pl. XXXVII.
2. Bidyabinod, B.B., *J.A.S.B.*, 1909, p. 391.
3. Sanyal, N.B., *I.H.Q.*, III, p. 470.
4. Banerjea, J.N., *op. cit.*, p. 442.
5. *Ibid.*
6. *Ibid.*
7. *Ibid.*, also *E.I.*, X. Luder's list, No. 624.
8. Sharma, B.N., *Iconography of Revanta*, Delhi, 1975, p. 53, fig. 32.

attendants is carrying a pig on his shoulder and two are holding water-vessels to perform the *upāsthāna* ceremoney. Behind the umbrella bearer, two hunters of the party are shown with straight and double-edged sword. Several dogs and pigs are depicted between the legs of the horses.

The modelling and depiction of the entire scene of hunting party prove to the perfection achieved by the Kalacuri artists of *circa* 10th century A.D.

Apart from this sculpture a few more specimens of Revanta have been described by Sharma.[1] Out of them the sculptured *Śilāpaṭṭa* discovered from Marh-Pipariya (District Sagar, Madhya Pradesh) is noteworthy. Here the figure of Revanta is shown in a sunken panel above which another panel bears the bust of his grandfather Kashyapa (?). The sculpture seems to be badly mutilated and hence nothing can be ascertained about it.

However, Sharma has assigned the date of sculpture to circa 10th century A.D.

Another image of Revanta was discovered by Banerji[2] at Manora, (a Railway station in Satna district of M.P.). In this specimen Revanta is represented riding upon a horse among the hunting party. He proceeds towards the forest, preceded and followed by his attendants. He holds the reins with his right hand, while with left hand a drinking bowl. Above his head an umbrella is shown which emphasizes his royal rank. His legs are encased in high boots (?) as generally found in Sūrya images. His *jaṭā-mukuṭa* and *kuṇḍalas* are quite multilated. These ornaments *i.e.*, the *jaṭā-mukuṭa* and *kuṇḍalas* are identical with those of his attendants. Most probably, the attendants wear *dhoti*.

Two hunting dogs are seen between the legs of the horse. An attendant is shown in front of horse with an indistinct object; most probably, he is seizing the horse by the head and flourishing a dagger

1. *Ibid.*, The author has not studied the orginal piece.
2. Banerji, R.D., *op. cit.*, p. 106.

before his eyes.[1] On the left of the major deity two more attendants are shown. One of them holds a stick, whereas the remaining one holds a water jar with both of his hands. Three attendants are represented behind the horse. One of them is carrying a deer or boar on his shoulder.[2] The second one, most probably, is carrying a jar (?) and the third one holds a tray.

On the *pīṭha*, a sunken and sculptured *paṭṭikā* is shown which contains a row of five kneeling figures. At the extreme right corner the figure is mutilated but the second one is playing on a drum. Most probably, third one is carrying a tray, whereas the fourth and fifth are playing on horns. These musicians are represented to drive out the animals from forest. The water jar carried by the attendant indicates necessity of water for the party. The representation of dogs, between the legs of horse, shows that party proceeds for hunting. The sculpture is weathered and may be assigned to *circa* 11th century A.D.

A bronze image of Revanta was found at Tripuri.[3] The Akalatāra Stone Inscription of Ratnadeva II informs us that a temple was dedicated to Revanta at Vikarṇapur (District Bilaspur, modern Kotagarh), which was built by a feudatory chief Vallabharaja. Revanta is carved with his brother Saturn in the Sun temple at Osia.[4]

The similar images of Revanta are found from many places of eastern India. These images differ in the number of servants but the motif is the same. The Revanta image discovered at Manora has a few number of attendants but it is quite identical with those of found

1. Sanyal, N.B., *op. cit.*, p. 471; The similar image is discovered from Ghatnagar and preserved in the Museum of Virendra Society at Rajashahi.
2. Sharma, B.N., *op, cit.*, p. 53, Sharma rejects the identification of Banerji, and suggests that it is a boar.
3. Mirashi, V.V., *op. cit.*, p. CIXI (Introd.). The author has not seen the image. The image is preserved in the collection of head of the village.
4. Sharma, D., *Early Caũhan Dynasties*, p. 235, For the detailed description. See, Pandeya, L.P., 'The worship of Revanta in Ancient India', *Visheshvarananda Indological Journal*, VII, p. 135.

at Ghatnagar[1] (Dinajpur district) and Badakamta[2] (Tippera District) etc.

Gaṅga and Yumunā

The iconographic concept of Gaṅgā and Yamunā may be traced back to *circa* 2nd century B.C.[3] The first appearance of these river goddesses is found as *dvārapāla* in the Brahmanical temple at Deogarh.[4] The epic and *purāṇic* texts like the *Mahābhārata*,[5] *Vaikhānasāgama*,[6] *Viṣṇudharmottarapurāṇa*[7] and also the *Kumāra-sambhava*[8] of Kālidāsa mention the descriptions of Gaṅgā and Yamunā.

The sculptural figures of Gaṅgā and Yamunā occur frequently in Gupta and mediaeval sculptures of northern and central India.[9] During the Kalacuri period the figures are invariably found on the *dvāraśākhās* of the temples and monastery. They are depicted in similar fashion but slight difference may be observed during particular period. We find slight changes in the number of attendants and other subsidiary figures.

The images of Gaṅgā and Yamunā, carved on the *dvāra-śākhās* of the temple of Patiandai, are in *dvibhaṅga* posture. They are

1. Banerjea, J.N., *op. cit.*, p. 442. Sanyal, N.B., *op. cit.*, pp. 469-72; and Bhattasali, N.K., *op. cit.*, pp. 117, pl. LXII, a.
2. *Ibid.*
3. Sivaramamurti, C., *op. cit.*, p. 28, fig. 14, and pl. II, fig. D.
4. *A.I.* No. 4, p. 133, No. 119.
5. Chapekar, B.N., *The Iconographical Elements in the Mahābhārata*, Poona, 1958, (Ph. D., thesis in D.C.P.R.I. library), pp. 118-119.
6. Mankodi, K.L., *The Hindu Iconography of the South Deccan*, (Unpublished thesis in D.C.P.R.I. library), Poona, 1966, pp. 483-490.
7. *Ibid.*
8. Agrawala, V.S., *Gupta Art*, p. 8; (Both the goddesses are described as the attendant with a *cāmara*).
9. The scene carved on both sides of the figure of colossal Varāha at Udaigiri which shows the descend of twin goddesses, it is a symbolic representation of Gaṅgā and Yamunā. See, Agrawala, V.S., *op. cit.*, p. 7; fig. 7. Further, we find the figure of Gaṅgā on the gold coins of Samudragupta. See, *Catalogue of the Gupta Gold Coins in Bayana Hoard*, p. 60, and also on the coins of Kumāragupta I. *J.N.S.I.*, XIV, p. 67.

depicted with dwarf features. Both the deities are facing front and wear the *kirīṭa-mukuṭa*, *ratna-kuṇḍala*, *keyūras*, *valayas* and *kaṭimekhalā*. Their respective *vāhanas*, *i.e.*, *makara* and *kūrma* are visible under the feet of goddesses. The peculiar feature of these figures is that both of them hold a *cāmara* as mentioned in the *Kumārasambhava* of Kālidāsa. Gaṅgā holds *kalaśa* with her left hand and Yamunā with her right hand. Both are displayed under a decorated *maṇḍapa*. The male attendant represented near the deities is most probably Bhairava with his *vāhana* dog.

In the Maribagh temple, Gaṅgā and Yamunā are attended by a female attendant who holds a *Chhatra* (umbrella). Similarly, the figure carved on the *dvāra-śākhās* of the śaiva monastery at Chandrehe is noteworthy. Here, a few changes may be observed. For instance, both the goddesses are shown under a branch of tree.[1] On the left *śākhā*, Yamunā is shown with a female attendant upon whose shoulder, she has placed one of her hands. A male figure is hanging from the branch of tree above the head of Yamunā. The male figure is in *añjalihastamudrā*. The *vāhana*, *kūrma* is shown on the *pīṭha*. The figure of Gaṅgā is depicted in the similar fashion but a female figure is visible near her who carries a *ghaṭa* over her head. Both the figures are well carved and belong to *circa* 10th century A.D., confirmed by the inscription still *in-situ*.

The images of Gaṅgā and Yamunā carved on the *dvāra-śākhās* of Vaidyanātha temple differ from those of Chandrehe and Maribagh. Here, Yamunā has only one attendant. The attendant is shown with turned face and one of the hands of Yamunā is placed upon the shoulder of the attendant. Yamunā is in *dvibhaṅga*-posture. She holds a *kalaśa* and wears a peculiar *kirīṭa-mukuṭa*. Very close to her a male figure is visible in *añjalīhastamudrā*. The goddess is surmounted by the *nāga*-hoods.

On the right *śākhā*, Gaṅgā is depicted in similar fashion but she wears more ornaments and a female attendant is supporting her

1. The concept of their derivation from Yakṣiṇis (tree spirit), might have been displayed. See, Banerjea, J.N., *op. cit.*, p. 354, pl. XV, fig. 4.

hand while Gaṅgā is shown under a *Chhatra.* Remaining devotees and attendants are quite similar to the left *śākhā*.

Gaṅgā and Yamunā displayed on the *dvāra-śākhās* of the Virāṭeśvara temple are well developed and they exhibit certain changes. Here, the number of the attendants is increased. Both the deities are shown with three attendants but the motive and the posture are the same. In addition to the female attendants who support the hand of the goddess, we find another female figure standing close to them very prominently shown. She is as fully ornamented as the major deities Gaṅgā and Yamunā. She has also placed her hand upon the neck of the same female attendant who supports the hand of the goddess. The object held in other hand of this female is not visible. One more female devotee is shown near both the deities in *añjalihasta-mudrā*. Both the goddesses wear *ratna-kuṇḍala*, *valayas*, *keyūras*, *kaṭivastra* and a peculiar *nūpura* (like three rings). The figures are nicely sculptured.

The images found at Khajuha and Marai are much similar to the above mentioned figures. The motif and the ornaments are the same except they are decreased in number of attendants. The frequent occurrence of the images of river goddesses Gaṅgā and Yamunā in the Kalacuri monuments prove the deep interest of the people and their patron as well due to which the Kalacuri artists produced the images of other river goddesses too. For instance, an image of Narmadā may be mentioned in this context.

Narmadā

The image is noticed by Banerji,[1] which is preserved in a renovated temple at Amarkantak.[2] The image is represented on a *pūrṇa-vikasita-kamala*. She has four hands out of which the upper right hand is broken but she holds an *akṣamālā* with lower right hand, whereas with upper left hand she holds a *kamala* with stalk, while in

1. Banerji, *op. cit.*, p. 59, pl. LII, fig. a. But Banerji has wrongly identified the objects.
2. Our description is entirely based on the photographs given by Banerji.

lower left hand a *kamaṇḍalu* is held. She is well decorated with high *jaṭā-mukuṭa*, *ratna-kuṇḍala*, *hāras*, *keyūras*, *valayas*, *kaṭimekhalā*, *kaṭivastra*, *vajayantī* and peculiar ornament like *kaḍā* in legs (identical with Gaṅgā image in Virāṭeśvara temple). Above the image on either side the *Gandharva* pairs are shown. On either side of the legs of the deity, a bearded *ṛṣi* is shown in *āsana* posture. Under the *padmapīṭha* (upon which the major deity is represented) a bearded *ṛṣi* is shown in the *añjalihasta-mudrā*, seated in *padmāsana*. He is attended by the *cāmaradhāriṇīs*. The whole *śilāpaṭṭa* is flanked by a separate round and sculptured *stambha*. On the base of the *stambhas* the figure of standing *cāmaradhāriṇīs* are shown. They are also attended by female attendants. On the top of both the *stambhas*; the *Gandharva* pairs are shown. These *stambhas* are supported by other sculptured *śilāpaṭṭas*, where we find a female and male devotees on the right and two female devotees on the left. These *stambhas* are again flanked by the *kuḍyastambhas* which bear the figures of *ṛṣis* with *kamaṇḍalu*, and other decorative animal figures. Banerji has placed this image in the later period of the Kalacuri rulers.[1]

Jaina Iconography

The Jaina images discovered in the Kalacuri territory are, mostly, detached from the original monuments. However, the icons preserved in various museums throw sufficient light on Jaina iconography of the Kalacuri period.

The image of first *tīrthaṅkara* Ṛṣabhanātha is carved on the central projected bracket of the *uttaraṅga* of the Patiandai temple,[2] Ṛṣabhanātha is represented in *padmāsana* on a *maśūraka*. His body is erect and appears to be motionless. The right hand is placed over the left hand with the palm upward on his lap. He is surmounted by a triangular *chatra* supported by the round *kuḍyastambhikās*. His *lāñchana*, *i.e.*, *vṛṣabha* is sculptured on the *pīṭha*. This central bracket

1. Our description is entirely based on the photographs given by Banerji.
2. The temple is situated near the Satna-Uchehara road at a village called Pataura.

is flanked by a bracket which bears the figure of the 23rd *tīrthaṅkara* Pārśvanātha.[1]

Another image of Ṛṣabhanātha is preserved in the Ramban Museum (Satna) which exhibits the details of the *pārśvadevatās*, viz. Yakṣa and Yakṣiṇī alongwith other devotees. It seems that the sculptor has closely followed the textual prescriptions.[2] The image measures 56×40 cms. in height and breadth respectively. The *jina* is represented in the similar fashion as mentioned above but here the *jina* is attended by a *cāmaradhārī*, one on either side. At the extreme left corner, four armed Yakṣa Gomedha is sculptured but the objects held in his hands are indistinct. Yakṣiṇī Cakreśvarī is, most probably, shown on the right corner. She has four arms and rides upon her *vāhana* Garuḍa sculptured in human form. One more seated female figure is visible close to *Jina* but unidentifiable. The *pīṭha* is supported by couchant *siṁhas*. On the top the *Gandharva* figures are shown at the recessed corners.

The image of sixteenth *tīrthaṅkara* Śāntinātha is still *in-situ*, in a renovated shrine at village Bahuriband (Jabalpur district). It measures 3.76 metres in height and 1.7 metres in breadth. A detached *chatra* measuring 1.40 metres in diametre, is seen preserved in the same shrine behind the image. The image is in *kāyotasarga-mudrā* with *Śrīvatsa* symbol on the chest. His *Lāñchana* deers are sculptured at the centre of the *pīṭha* and on either side couchant *siṁha* supports the *pīṭha*. The *Jina* is attended by a *cāmaradhārī* displayed on either side. According to the texts, Rāja Puruṣa Datta is a *cāmaradhārī*.[3] A kneeling male devotee, in *añjalihastamudrā*, is shown on the left, while a female devotee on the right. The *Gandharvas* are represented on either side in usual posture. A beautiful *prabhāvali* is visible behind the head. On the *pīṭha*, there is an inscription which bears the name of a donar, *i.e.*, the *sāmantādhipati* Golhaṇadeva who hailed from the Rāshtrakūṭa race. According to the inscription, the image of Śāntinātha was installed by Mahābhoja (?) who

1. See, the details in following pages.
2. Bhattacharya, B.C., *The Jain Iconography*, 1939, p. 49.
3. *Ibid.*, p. 73.

was the son of a Sādhu (merchant) Sarvadhara. The inscription states that the temple was founded by Māghavanandi and the canopy over the image was built by Sūtradhāra Śreṣṭhī. The consecration ceremony was performed by Subhadra of Deśigaṇa. The inscription further mentions the name of the Kalacuri king Gayākarṇa and hence dated *circa* 11-12th century A.D.[1]

An image of Nāminātha, the 21st tīrthaṅkara, is noticed by Banerji at Jabalpur.[2] The *Jīna* is shown on an embroidered *maśūraka*. The defaced figures of his *Lāñchana Nīlotpala* is visible upon the *maśūraka*. Under the *maśūraka*, *kamala* petals are beautifully carved. The *Jina* is seated in *padmāsana* as usual in *Yogamudrā*. The figure of a standing *cāmaradhārī* is represented on either side. Below the *cāmaradhārī* a female devotee is shown in *añjalihastamudrā*. The image is interesting one because it bears a panel of seated *Navagrahas* on its *pīṭha*. On either side of the panel, female devotees are shown. The *Gandharva* figures are represented on either side of a beautiful *prabhāvali* behind the head of *Jina*. On the top elephants are represented in *abhiṣeka*. The *Jina* is beautifully carved with twisted *uṣṇis* and elongated earlobes. The *śrīvatsa* symbol is visible on his chest.

The images of the 22nd *tīrthaṅkara* Neminātha are found from Rewa in a large number. Most of them are in the possession of Dhubela Museum. Mostly they are displayed in similar motif. An image measuring 65×55 cms. in length and breadth respectively deserve descriptions. Here, the *Jina* is portrayed on the top of a tree below which Yakṣa Gomedha and Yakṣīṇī Ambikā are shown on an embroidered cushion, holding a baby on their lap. On either side *kevalavṛkṣa*, *i.e.*, Mahāveṇu is visible near *Jina*. On the *pīṭha* of the image a panel of human figures is shown. From left to right—two men are shown in *kaṭyavalambita-mudrā* with a *khaḍga*. Three men are carrying an indistinct object. Two figures of animals probably a

1. Mirashi, *op. cit.*, I., p. 310.
2. Banerjee, *op. cit.*, p. 106, and also Sankalia, *New Indian Antiquary*, 1939, II, p. 500. But the scholars have wrongly mentioned the name of *Jina* as Niminātha and Ajitanatha respectively.

Vṛṣabha and Meṣa are shown in aggressive pose. The significance of these animals cannot be definitely mentioned here at present state of our knowledge.

Mention may be made of another image of Neminātha, preserved in same the museum. Here, the figures of Yakṣa Gomedha and Yakṣiṇī Ambikā are shown below the *Jina* but only Ambikā holds a baby on her lap. The drapery and ornaments of Ambikā are excellent and covers up to the heal. On the *pīṭha* six devotee are shown in *añjali-hasta-mudrā*. The female figures are visible on the back of the Yakṣa and Yakṣiṇī figures. The *Jina* is seated uner his *kevala vrkṣa Mahāveṇu* as prescribed in the text.[1] Gandharva figures are shown on the top at recessed corners.

The 23rd *tīrthaṅkara* Pārśvanātha is seen on the projected brackets of the *uttaraṅga* of the temple of Patiandai.[2] He is represented in *padmāsana* under a semi-circular ornamented *chatra* flanked by a circular *kuḍyastambhikā*. As usual, in the meditation his right hand is placed over the left on the lap with palm upwards. His *Lāñchana*, *i.e.*, a *nāga* is shown on the *pīṭha* and the image is also surmounted by the serpent-hoods.

The image of Pārśvanātha preserved in the Ramban Museum varies in the representation. It is shown in *kāyotsarga-mudrā* erect and motionless. It measures 1.49×.45 metres in height and breadth respectively. On either side, a figure of *cāmaradhāriṇī* is also visible (?). A seated female devotee, on either side, is shown near the *tīrthaṁkara*. The right hand of *Jina* is broken but the left is preserved. A *śrīvatsa* symbol is also visible on the chest. On the top above the image Gandharvas are shown in usual fashion.

Apart from the above mentioned images of the Jaina *tīrthaṁkaras*, Dhubela Museum possesses many sculptured *śilāpaṭṭas* which bear the nude sculptural figures of various *tīrthaṁkaras*. Some of them are profusely sculptured due to which it is difficult to identify all figures. They do not bear any *Lāñchana* and simply they are shown

1. Bhattacharpa, B.C., *op. cit.*, p. 80.
2. The *Chauri*-bearer should be a male known as Ajitarāja but here this figure seems to be a female.

in *āsana* or *kāyotsargamudrās*. One of these *śilāpaṭṭas* comes from Satna. It measures 55×25 cms. in length and breadth respectively. It is carved on the red sandstone. In the centre, we find an *āsana tīrthaṁkara* but on both the sides, there are vertical panels where probably all the *tīrthaṁkaras* are carved in *kāyotsarga-mudrā*, represented one above the other. It is difficult to say whether all figures are of the same *Jina*, *i.e.*, shown on the centre or these are all different *tīrthaṁkaras* but they are twenty-four in number.

The Kalacuri sculptors produced not only the images of various *tīrthaṁkaras* but also the images of various *śāsanadevīs* and Yakṣas. We have no means of ascertaining the causes of their appearance in the Jaina pantheon, but we may, however, say that these demi-gods do not represent purely Jaina elements but the form in which we find them is an outcome of mixture of ideas. The names of *Yakṣa* and *Yakṣiṇīs* betray with those of the Hindu deities.[1]

The representations of *Kṣetrapāla* on the base of the *dvāra-śākhās* of Patiandai temple, with Gaṅgā and Yamunā, represents the derived concept of Bhairava. The sculptural features, *vāhana* dog, *triśūla* and *Nāga*, all these are usual attributes of Bhairava. The names of many *śāsanadevīs* are very much similar to those of the Hindu goddesses. A few of them may, however, be mentioned here.

An image of a standing Ambikā is discovered in the temple of Patiāndai.[2] But it is removed from its original place and preserved in the Allahabad Museum.[3] It measures 1.53×.94 metres in height and width respectively. This deity is shown with many figures of *tirthaṁkaras* and *śāsanadevīs*. It has four hands but all are broken. There is a perforated star-shaped *prabhāvali* behind her head. On the back-slab, we find nine figures of *Jinas* on either side of the deity. Out of which the last two are shown side by side of the deity. Ten figures are shown above the head of the deity in two rows. The figures on the side rows bear their names on the *pīṭha*. The character of the inscriptions indicate that these deities

1. Bhattacharya, B.C., *op. cit.*, p. 91.
2. *A.S.I.W.C.*, 1903-4, pp. 108-109.
3. Allahabad Museum, No. 253.

belong to *circa* 12th century A.D.[1] The figures on the first row are of *Jinas* whereas Neminātha is shown in the centre. His *Lāñchana*, a *śaṅkha* is visible on the *pīṭha*. On either side of Neminātha, an image of a *tīrthaṁkara, in kāyotsarga-mudrā*, is shown. A *Jina* figure on both the ends are visible in *āsana*-posture. The figures in the second row are labelled as follows, beginning from left to right; (1) Vāhurūpiṇī; (2) Chāmuṇḍā; (3) Sarasvatī; (4) Padmāvatī; (5) Vijayā; on the right, from the top; (1) Aparājitā; (2) Mahāmunusi; (3) Anantamatī; (4) Gāndhārī; (5) Mānuṣī; (6) Jālamālinī; (7) Mānuṣī; (8) Vajrasaṁkhalā; (9) Mānujā. On the left—(1) Jayā; (2) Anaṁtamatī; (3) Vairotā; (4) Gawū; (5) Mahākālī; (6) Kālī; (7) Pushadādhī; (8) Prājāpatī; (9) Vāhinī.[2] However, the major female deity is the Yakṣiṇī. Ambikā. The figure of Neminātha appears to be the prominent *tīrthaṁkara* in the group of *Jina* figures, and there are twenty-three other *yakṣiṇis* carved on three sides of Aṁbikā.

An interesting sculpture of Aṁbikā, the *śāsanadevī* of *tīrthaṁkara* Neminātha, was discovered from a village Antara situated close to the modern town of Shahdol (Madhya Pradesh). The deity is sculptured on a *śilāpaṭṭa* of buffsand-stone variety and meaures 105×58×20 cms. The specimen is now preserved in Birla Museum at Bhopal.

The yakṣī is displayed on a double-petalled lotus-seat in *lalitāsana*. Her younger son Priyankara is shown on her left lap (now damaged) and the right hand of goddess is broken. Subhankara, her elder son, has also been represented standing below on a lower *pītha*. He holds a mango fruit with his left hand whereas his right hand is raised. The face of Subhankara is badly mutilated.

The deity wears usual jewellery like the *kuṇḍala*, *hāras* besides a three stringed-*hāra* which flows over her breasts, a long beaded string is suspended from it between the breasts up to the *kaṭimekhalā* and the *nūpura*. The ornaments like a series of bangles, *valayas* and

1. *Ibid.*, U.P. Shah has assigned the date of image to *circa* 9th century A.D., see—Shah, U.P., *Studies in Jaina Art*, Banaras, 1955, p. 18. For the date of Patiandai temple, see p. 75, f. n. 1 of this work.
2. *P.R.A.S.I.W.C.*, 1920, pp. 108-9.

the ring in her *tarjanī* are quite interesting. Her simple *sāri* is flowing up to her ankles and an *uttarīya* is also hanging from her shoulders.

The *prabhāmaṇḍala* of the goddess is beautifully adorned with the lotus-petals and her coiffure is nicely arranged in the *Dhammila* fashion embedded with flowers. Two famale attendants are attending her. They hold a lotus-stalk but one of them is mutilated. Siṁha, the *vāhana* of the goddess, is represented to the left under the *pītha* of *Devī*.

The middle part of the *parikara* is adorned with the figures of rampant *Vyālas* which are projected from the round pillarets. They support another *pītha*, on either side, embossed with the *chaitya* designs. Two female devotees are shown seated above these *pīthas* on the lotus-seat in *anjalihasta-mudrā*. The space between the *prabhāmaṇḍala* and devotees is filled up with scroll-work and the *āmra-guchchas*.

At the centre of the *śilāpaṭṭa*, just above the head of Aṁbikā, the figure of Neminātha is shown in *padmāsana* on a lotus seat who is dually attended by the attendants and shadowed by the *chatra*. This *chatra* is flanked by tiny figures of *Gandharvas* behind whom at the recessed corners, the bigger pairs of *Gandharvas* are exhibited.

The figure of Aṁbikā is partly damaged from her forehead to the tip of her nose but it is still in a good state of preservation. The execution and facial expression of the deity are perfect. The decorative scheme of entire stele determine the highest degree of excellency in plastic art achieved by the Kalacuri artists of *circa* 9th century A.D.

Banerji has mentioned another image of Ambikā discovered at Sohagpur.[1] But now it is removed from the original place.[2] The deity is shown seated on a *maśūraka* in *lalitāsanapose*. Her right leg rests on the ground. She holds a bunch of mango with her right hand and a child on her left lap. The child also holds a mango with his left hand. The deity is shown under the *āmragachchas*. Her

1. Banerji, *op. cit.*, p. 100; See pl. XVIII fig. D.
2. Probably, the same image is preserved in the Dhubela Museum.

hair is beautifully combed towards the back and decorated with jewels. She wears the *ratna-kuṇḍalas* and other usual ornaments. Her garments *i.e.*, the *kaṭivastra* is well executed and covers up to the heels. The couchant *siṁha* supports the *maśūraka.* A seated devotee is shown on either side, at corners. Above these devotees, a male standing devotee on the right and a female on the left are shown. The *Gandharva* figures are visible on the top, at the recessed corners. Above the head of the Yakṣiṇī figure, a seated *Jina* figurine is represented but the *Lāñchana* is not clearly visible. He is attended by the counhant *siṁhas.* Above the smaller figurine of *Jina* another seated figure of *Jina* is shown but unfortunately it is broken. His *Lāñchana*, a *śaṅkha,* is visible on the *pīṭha.* Apparently, this is the image of Neminātha. He is attended by a male figure with a *cāmara.* On the right a nude figure of *Jina* is shown in *kāyotsarga-mudrā*.

From the same place of Sohagpur another Yakṣiṇī figure of Padmāvati was discovered.[1] The figure of Pārsvanātha in *padmāsana* is shown above her head, who is surmounted by the Nāga-hoods. The Yakṣiṇī is also canopied by the Nāga-hoods. The Yakṣiṇī is common to both the sects, viz. the *Śvetāṁbara* and *Digaṁbara.* According to the *Śvetāṁbara* view, Padmāvatī should be shown riding on a *nāga* or cock with a *kamala*, *pāśa*, fruit and *aṅkuśa.* She is described in different contexts with four, six, eight and even twenty-four hands. But here she has twelve hands. The objects held in her left hands are—(1) a *dhanu*; (2) *aṅkuśa*; (3) *pāśa*; (4) *daṇḍa*; (5) *padma*: and the 6th hand is broken. The objects held in her right hands are, (1) a *cakra*; (2) *vajra*; (3) *paraśu*; (4) *asi* (sword); (5) *śara* arrow; and the sixth one is in *varada-mudrā*.[2] On either side of the *pīṭha*, at recessed corners, many seated devotees in *añjalihastamudrā* are shown but they are quite defaced.

A sculptured *śilāpaṭṭa*, fixed on the wall of a modern shrine in Balasagar tank at Tewar village, is noticed, which measures 76×50 cms.

1. For the detailed features, see, Bhattacharya, *op. cit.*, p. 114. Banerji has not identified this deity.
2. Banerji, in the place of left hands, has mentioned right hands. See, Banerji, *op. cit.*, p. 100.

in length and breadth respectively. It bears three seated *Jaina* female deities alongwith an inscription on the *pīṭha*.[1] On the centre, the figure of Padmāvatī is shown with four hands. She is represented in *padmāsana* and surmounted by the *Nāga*-hoods. With upper two hands she holds a *kamala* and with lower left hand she holds a *kalaśa*, whereas the remaining right hand is in *abhaya-mudrā*. Here the objects held in the hands of Yakṣiṇī differ from the texts.[2] The other figures of *devīs* are shown on either side of Padmāvatī, in separate panels, are in *lalitāsana* posture. They are seated on three tiered round *maśūraka*. The objects held in the hands of left deity are an *aṅkuśa* and *padma* in upper two hands, while with lower left hand she holds a *kalaśa* and the right one is in *abhayamudrā*.

The deity shown on the right panel holds a *nāga* and *kamala* with upper two hands. The lower hands are similar to those of other two deities. All three *devīs* are well ornamented with the *kirīṭa-mukuṭa, kuṇḍala, hāras, valayas, kaṭivastra* and *nūpuras*. The upper part of the *śilāpaṭṭa* is decorated with the *kīrtimukhas* and other decorative motifs. The lower part is also decorated with the *latākarma* and *puṣpa-karmas*. Under the decorated panel, it bears an inscription as *Śrī Vīranandi-ācāryeṇa pratima ryā* (?) *karāpitā*.

Buddhist Iconography

Only a few Buddhist images are found in the Kalacuri territory. The images of Buddha, in *padmāsana*, are invariably shown among one of the *dasāvatāras* of Viṣṇu. No stray image of Buddha has come to light so far, nevertheless, the images of Bodhisattvas and female divinities are found from Tewar and Gopalpur villages situated near Bheraghat.[3]

The image of Bodhisattva Avalokiteśvara is found at Tewar which bears an inscription on its *pīṭha*. It is shown under a

1. Dikshit, M.G., *op. cit.*, pl. VIII, b.
2. Bhattacharya, B.C., *op. cit.*, pp. 144-45.
3. Banerji, *op. cit.*, pp. 93-94, and also Mirashi, *Kalacuri Nṛpati Āṇi Tyañcā Kāla*, (Marathi), p. 81; figures 9-10. According to Mirashi many Bodhisattva figures were discovered but author could not tracee the place of their preservation.

cinque-foil arch in *vajraparyaṅka*-posture. His hands are in *dharmacakramudrā*. But the images of *dhyānī* Buddhas are not shown upon his head dress. Two figures of Buddhas, *i.e.*, Vairocana, in *dharmacakramudrā* on the left and Amoghasiddhi in *abhayamudrā* on the right, on both the ends of cinque-foil, are depicted. The figure of a male *cāmaradhārī*, in standing posture, is shown on either side of Bodhisattva. On the top at the corners a *Gandharva* figure is shown on either side. Bodhisattva is seated upon a *kamala*. Under the seat of Bodhisattva, a *cakra* is shown flanked by couchant deer. Behind the deer a seated male figure is visible but defaced. Bodhisatttva wears *kirīṭa-mukṭa*, *kuṇḍalas*, *hāras* (the bigger *hāra* contains five bigger beads in the centre), *keyūras*, *valayas* and *nūpuras*. The inscriptions engraved on the *pīṭha* informs us that the image was produced under the patronage of a nun named Dhenuvā who belonged to the Mahāyana school. The name of donor is also mentioned in inscription, *i.e.*, *Mahāsāmantādhipati* Jitadāmana, who was a *sādhu* (merchant).[1] Palaeographically, this image may be placed in *circa* 11th century A.D.

TĀRĀ

Tārā holds the same position in Buddhism which Durgā occupies in Brahmanism. Tārā is depicted as the counter part of Avalokiteśvara like Pārvatī with Śiva.

Scholars differ about the original home of Tārā and her cult. Hiranand Shastri suggested that the deity had its Buddhist origin and might have been orignated near Ladakha,[2] whence she was introduced to India via Nepal. But Dhavalikar[3] has opposed the view and after examining the literary and archaeological evidences, he has advanced the view that Tārā was originally a Hindu deity and later on Buddhist borrowed her. Thus, he opines that Tārā was originated in western India and thence spread to other parts of India and

1. *Ibid*.
2. Shastri, Hiranand, *M.A.S.I.*, 20, pp. 14, 23.
3. Dhavalikar, M.K., *Bulletin Deccan College Post-graduate and Research Institute* Vol. XXIV, 1963-64. 'The Origin of Tārā', pp. 15-20.

beyond the frontiers as well. She was the deity of navigation and was given importance by merchants in due course in India.

The earliest representations of Tārā may be those in the cave temples at Ajanta, Ellora, and Kanheri.[1] The ascribable date of which may be *circa* 6th century A.D.

The image of Tārā, found at Gopalpur, is of *Sitā-Tārā* (the first form of Tārā).[2] Here Tārā is represented in *lalitāsana*-posture. Her right leg is damaged and rests upon a *vikasita-kamala* (?).

Her right hand is in *varada-mudrā*, while with left hand she holds a stem of a *vikasita-kamala*. She is well ornamented with the *mukuṭa, ratnakuṇḍala, hāras, keyūras, valayas* (with many bangles), *kaṭimekhalā, kaṭivastra* (which covers upto the heels) and *nūpuras*. The seating posture of the deity is quite identical with that of an image preserved in the Patna Museum.[3] But, here deity has lost her attendants and other subsidiary figures.

Though, the sculptural specimens are a few in the region but Buddhism was also favoured by the people. We find that the Buddhist text, the *Aṣṭasāhasṛkāprgyañpārmitā* was copied by a Mahāyana nun Māmakā and was donated to the monks at Banaras Mahābodhivihāra.

1. This image is mentioned by Mirashi, our descriptions are based upon the photograph given by him.
2. There are five Tārās, viz. Sitā-Tārā, (2) Syāmā-Tārā, Bhṛikuṭī-Tārā, (3) Khadiravarṇī-Tārā; or Vajra-Tārā; (4) Ekajaṭā or Ugra-Tārā; (5) Kurukullā or red-Tārā, see for details, Sastri, H., *op. cit.* p. 25-27.
3. Sastri, H., *op. cit.*, pl. III, fig. C.

5

EPIGRAPHY AND NUMISMATICS

EPIGRAPHY

The Kalacuris of Tripuri came into prominence in *circa* 7th century A.D. But their epigrapic records are known only after *circa* 8th century A.D. The earliest record of this branch is that of Śaṅkaragaṇa I which was discovered at Sagar.[1] From Śaṅkaragaṇa I to the decline of this dynasty, we have forty-two inscriptions of various kings.[2] Most of the records are donative, while some of them contain the eulogy of the kings as well as the genealogies of the Śaiva *Ācāryas*. The available epigraphic records are discussed under the following major heads :—

A. Material,
B. Size-Measurements in the case of Copper or Brass-plates,
C. Script,
D. Era,
E. Subject Matter,
F. Emblem, seals etc.

A. MATERIAL

Stone is the common material for the Kalacuri records. It was easily available from the neighbouring regions in various shades like pink, buff, grey etc. The easy availability of stone is responsible for its constant use from the rise of the Kalacuri power to the decline of

1. Mirashi, V.V., *Carpus Inscriptionum Indicarum*, IV, pt. I, no. 35.
2. Gokhale, S., *Studies in the Historical and Cultural Geography* and Ethnography of Madhya Pradesh, (Ph. D. thesis in D. C. Library), 1960, p. 13 and the last inscription was recently discovered from a village-Jhulapur Mandla district (M.P.)

this dynasty. Not only the Kalacuri kings but also the contemporary rulers like the Candellas, Paramāras, Rāshṭrakūṭas etc. utilised stone for their epigraphic records.

The illustrious king Karṇa seems to be the first ruler who issued copper-plates from the Kalacuri house of Tripuri.[1] Though, copper-plates were already prevalent in northern India right from the Gupta period.[2]

Karṇa might have issued brass-plates also but only one grant is discovered so far at Banaras.[3] Afterwards the use of copper and stone was simultenously in vogue for the royal grants till the fall of the Kalacuri dynasty.

B. SIZE—MEASUREMENTS IN THE CASE OF COPPER OR BRASS-PLATES

The size of the copper and brassplates seems to be uniform in the early part of Karṇa's reign which indicates that the subject matters were the same with limited appreciations of the donors for a considerable period. But in later part of his reign the size of all the plates was considerably enlarged in length and breadth.[4] It shows that the subject matters were increased and they started mentioning the mythical genealogies and military exploits. Yaśahkarṇa, the son and successor of Lakṣmīkarṇa too enlarged the size of the plates.[5] Most probably, during his reign the power of the Kalacuris was at the zenith. Yaśahkarṇa maintained the prestige of his father. Afterwards, they started adding the pedigree and genealogies of the *Āmātyas* and gradully the engravers, composers also took advantage to mention their pedigrees. Naturally, the size of the plates increased. In fact, two copper-plates were issued at one time which are found attached with a ring alongwith a royal seal.

1. Mirashi, *op. cit.*, no. 50.
2. Konow, S., *Kharoshṭhi Inscriptions*, pp. 4, 23, 138 and also Sankalia, *A.G.*, p. 169.
3. Mirashi, *op. cit.*, no. 48.
4. *Ibid.*, and f. n. 3; no. 54.
5. Mirashi, *op. cit.*, nos. 56, 57.

The use of double copper-plates and the enlargements of their size indicate towards the consciousness of keeping historical records, therefore, high officials also availed the opportunity to record their pedigrees. Apart from the above mentioned reasons, the bulk was increased due to high sounding titles like *Parameśvara*, *Paramabhaṭṭāraka*, *Mahārājādhirāja* etc. which is supposed to be one of the reasons of the enlargements of Yaśaḥkarṇa's grants.

During the weak reign of Jayasiṁhadeva, the Kalacuri power was shaken and they lost the major parts of their territory. Thus, they did not boast much in their records, automatically, the subject matter was less and the size was also decreased. But the tendency of double copper-plates was still in vogue.[1] The decline of the Kalacuris may, however, be inferred from the gradual reduction of the sizes of the plates issued by the later Kalacuri kings.[2] But the high pedigrees of the *Āmātyas* and Śaiva *Ācāryas* were still mentioned.[3] In many records the *Āmātyas* and *Ācāryas* are more eulogised than the actual donors. But, for a considerable period the size was equal *i.e.*, neither increased nor decreased from those of the predecessors.

The record which belongs to the king Vijayasiṁha is approximately equal in size to those of the Karṇa but it slightly differs in breadth. In order to have a clear idea of the measurements, we may compare the available records which are approximately divided into following groups.

Group	*Size*	*No.*[4]
I	40.6×28.6 cms.........	48
	39.9×28.6 cms.........	50
	39.6×23 cms.........	68

1. Mirashi, *op. cit*, nos. 63, 65.
2. It is approximately equal to the plates of Jayasiṁhadeva so far as its breadth is concerned.
3. Mirashi, *op. cit.*, nos. 63, 65.
4. These numbers are mentioned in the *C.I.I.*, IV, pt. I, 1955.

II	44.9×31 cms.........	54
	47.9×34.7 cms.........	55
	47.2×32 cms.........	57
III	31×24.5 cms.........	63
	33×25.4 cms.........	65

C. SCRIPT

The script of the Kalacuri records begins with the proto-Nāgarī alphabets[1] but gradually it developed and we find that during mediaeval period all the Kalacuri records were composed in the northern Nāgarī alphabets but the language remained Sanskrit.

D. ERA

The records assigned to the Kalacuris have always mentioned an era, known as the Kalacuri Cedi Era.[2] There were divergent views as to the origin of it and exact date of its commencement. Mirashi[3] has discussed the problem in detail but a brief discussion on the subject here, will be essential to get the clear idea of it.

Burgess[4] said that it was the Gupta era and the Traikūṭakas, like the Valabhī Senāpatis, might have continued it on assuming independence. Hall opined that it was unspecified era which was used by the Kalacuris in *circa* 250 A.D.[5] Cunningham[6] called it 'Cedi-*Saṁvatsara*' and said that it began in 249 A.D. According to Kielhorn[7] Cedi era commenced on *Āśvin sudi*, I (Corresponding to the 5th September 248 A.D.). Since he said, it was generally accepted by scholars. But none of these views of the earlier scholars seem to have much weight, hence, fresh light has been thrown on the subject. A few of the opinions are discussed here.

1. Mirashi, *op. cit.*, no. 48.
2. Only two records have been discovered so far which mention Vikrama-Saṁvat, See, Mirashi, *op. cit.*, nos. 62, 68.
3. Mirashi, *op. cit.*, 'Introduction'.
4. Dr. Burgess observed in a note on Bhagwanlal's article on the dating of the Kumbhi and Kanheri plates.
5. *Ibid.*
6. Cunningham, A., *A.S.I.* VII, p. VII. (Introduction).
7. Mirashi, *op. cit.*, pp. V-VII.

R.C. Majumdar[1] suggested that the dates ranging from 72-136 mentioned in the inscriptions of the northern Satraps must be referred to Śaka era, beginning in 78 A.D. and hence, the Kuṣāṇa king Kaniṣka was the founder of this era. He referred to the view of Rapson which was entirely based on the numismatic evidence, *i.e.*, the Kṣatrapa coinage. But the above view is objected as there is no evidence of the Kuṣāṇa establishment in south, as a rival dynasty which curtailed the power of the western Kṣatrapas. R.B. Hiralal opined that this era owed its origin from the Traikūṭakas, but he identified them with the Kalacuris; the residents of Traikūṭa (three peaks Vindhyan mountain), viz., *Amarakūṭa* (Amarakantak), *Sālakūṭa* (Saletekri) in the Balaghat district and *Mohtur* (Madhukūṭa) in Chhindwara district.[2] But the fact that all the early dates of era are found in Western India-in southern Gujarat and Western Maharashtra is fatal to Hiralal's theory.

K.P. Jaiswal[3] puts forward the view that the Kalacuri era was started by the Vākāṭaka king Vindhyaśakti after the down fall of the Sātavāhanas, but the Vākāṭakas never used this era in their records which disprove Jaiswal's theory.

Sankalia mentions that the Traikūṭaka kings Dahrasena and his successor, mention an era in their records 'which might have been founded by them, and which is known later as the Cedi or Kalacuri'.[4]

Thus we have seen that there is no unanimous view among the scholars on the subject and hence it is practically difficult to arrive at definite conclusion. But Mirashi has given a new interpretation to it and this may be summarised here as : He made a meticulous comparision of the five early and later dates mentioned in the records, and hence, he suggested that the Cedi era falls into two groups, *i.e.*, I, from the commencement down to the year 490 which comes from Gujarat and Maharashtra and II, from the year 722—969, comes from Vindhya Pradesh, Uttar Pradesh, Madhya Pradesh including Chhat-

1. Majumdar, R. C., *J.D.L.*, Vol. 1. pp. 65. ff.
2. Hiralal, R. B., *A.B.O.R.I.* IX, pp. 281 ff.
3. Jaiswal, K. P., *History of India*, 1933, p. III.
4. Sankalia, *A.G.*, p. 174, and p. 12, f. n. 3.

tisagarh where this era was introduced with extension of the Kalacuri power. He further suggested that the second group yields unsatisfactory results, *i.e.*, K.C.E. 247-248 A.D., whereas the first group yields satisfactory results, *i.e.*, K.C.E. 248-249 A.D. In both the groups the month was *Kārttika sudi* I, but in the earlier group months were *amāntā*, while in the later group the months were *pūrṇimānta*. Thus finally he confirmed the date of commencement of the Kalacuri Cedi era; on the *amānta Kārtika-sudi* : I (the 25th September) in 249 A.D.[1]

The Kalacuri Cedi era was current down to *circa* 13th century A.D. The major portion of southern Kalacuri region of India stretching from eastern boundary of Balaghat, Bhandara and Chanda districts in the west to that of the Raigarh district in the east and from the Narmada river in the north to the northern part of the Bastar district in the south.[2] From the period of Yaśahkarṇa we find the use of Vikrama-Saṁvat, in fact which replaced the Cedi—era during the later period and became current with the fall of the Kalacuris, which was already current in the territories of the contemporary rulers like the Candellas, Paramāras, Gāhaḍavālas etc.

E. SUBJECT MATTER AND STYLE

Most of the Kalacuri records deal with donations of the villages, land—grants to the temples, monasteries and Brāhmaṇas, whereas some of them record the religious acts performed by the donor, *i.e.*, the construction of temples, monasteries, *vahā*, and installations of religious deities. Sometimes, these records mention the military exploites of the kings whereas a few of them give the mythical genealogy of the kings or spiritual genealogy of the Śaiva-*Acāryas* We find some records which inform us about the origin or the genealogy of certain high officials like *Āmātyas* etc. In some cases a big eulogy of the rulers is also found. Mention may be made of

1. Mirashi, *op. cit.*, pp. XI-XII.
2. Mirashi, *op. cit.*, p. XXVIII, ff, N. I., for the details of the era which was encroched by the current *Vikrama era* in the adjoining country of the Candellas, Gāhaḍavālas, Paramāras. See, nos. 67, 68 and Mirashi, *op. cit.*, pp. XXVII-XXVIII.

available records where the feudatories are often mentioned as *mahārāṇaka* or *mahāsāmantādhipati*.

As regards the subject matter these inscriptions could be divided into the following heads:—

I. Donative,

II. Military exploits and Charters,

III. Eulogistic-cum-donative.

I. *Donative*

The majority of the inscriptions belong to this group, the religious deeds of donors, as mentioned above, are the major matter of such records. Sometimes, the particular donations of the lands for the settlement of the Brāhmaṇas have also been mentioned.

II. *Military Exploits and Charters*

These records mention the military exploits of the Kalacuri rulers like Karṇa, Yasaḥkarṇa etc. In fact, the donors are eulogized in high sounding titles like *Parameśvara*, *Mahārājādhirāja*, *Paramabhaṭṭāraka*, *Trikaliṅgādhipati*, *Hayapati-Narapati* etc. The kings are related to high mythical genealogy with moon and sun and also with various gods. A few records inform us about the heroes who had lost their lives in the battle-field but these records are very few. Mention may be made of some of the charters which were issued by the royal courts to enumerate the taxes or donations. But these records are also very rare.

OPENING AND CLOSING

The majority of the records open with a symbol of '*Siddhiḥ*' or 'Siddham' sometimes '*Siddhiḥ-namaḥ*'. After the use of this particular symbol, the incriptions start with a stock phraseology '*Oṁ-namaḥ-śivāya*' *or* '*Oṁ-namaḥ*'. Some of the inscriptions start with the devotional verses in praise of various goddesses, like; Viṣṇu, Śiva, Gaṇapati, Lakṣmī, Jagadambā, Ambikā and Bhāratī etc. At one place the Buddhist god of learning named Mañjughoṣa has also

been praised.[1] Subsequently, the Brāhmaṇas are also praised as *Purushottama* and *Trayaṁbaka.* The benedictive and imprecatory verses are also used in many inscriptions where the eulogy of the kings, *praśastikāras*, and *Ācāryas* are mentioned.

The closing formula is not clear but in some of the grants the signature of the donor (specially on the copper-plates) are found. Sometimes the symbol *svastika* is found at the end. But in most of the grants the name of the geographical areas, the dates of donations are mentioned at the end. The name and the pedigree of the composer or the engraver are also mentioned alongwith the dates of the *praśastis* at the end.

III. *Eulogistic-cum-Donative*

The eulogistic inscriptions are of two types, (a) Eulogy of the kings and *Ācāryas*, written by their feudatories or followers, (b) Self praising inscriptions set up by the donors or *Ācāryas*.

As stated above, the Kalacuri inscriptions record the donations of the land to the monasteries, temples and the Brāhmaṇas, sometimes, we find that a number of villages has also been donated which were merely for the maintenance of the monasteries or the Brāhmaṇas. In those inscriptions the *Ācāryas* or the donors (kings) have included the geneology of *Ācāryas* and the achievements respectively. It appears that the kings took advantage of their donatory inscriptions in making use of them as a medium to advertise their own victories and glories. Even the composers, the *purohitas* and the engravers did not leave the opportunity of glorifying themselves. The composers started mentioning their high prestige in imperial courts. This was only to show their royal services and claim of descent from the noble families, and respect given to them in the imperial courts and also their heirs and disciples.

F. EMBLEMS AND SEALS ETC.

Almost all the copper-plates of the Kalacuris were attached with a bell-shaped seal but all the seals are not available. Those which

1. Mirashi, *op. cit.*, p. 346, no. 67.

are available intact with the proper grants bear the particular emblem. On the plain circular relief encircled by the round beads, the figure of Gaja-Lakṣmī, flanked by the *gajas*, pouring water over her head from a *ghaṭa* held in their trunk. Lakṣmī has four hands and holds a *kamala* with upper two hands, while lower hands rest upon the knees. She wears a *ratna-mukuṭa*. A couchant Nandī, the respective mound of Śiva, is shown between two incense pots.[1] This figure of Nandī is sculptured under the seat of Gaja-Lakṣmī. Nandi is always represented facing to the proper right. The name of the king is generally engraved between the figures of Nandi and Lakṣmī. But in some cases, it is engraved at the *pīṭha*, *i.e.*, under the figure of Nandī. For instance, the name Yaśahkarṇa and Jayasiṁhadeva are engraved under the Nandī, as '*Śrīmad-Yaśaḥkarṇadevaḥ*'[2] and *Srimajjayasiṁhadevaḥ*'.[3] Mention may be made of the name of Karṇa which is engraved accrossing the centre, as '*Śrīmatkarṇṇadevaḥ*'[4] and *Karṇṇadeva*.[5]

The seals issued by the illustrious king Karṇa measure 7.6 cms. and a few of them measure 8.9 cms. in diametre. But the seal issued by Jayasiṁhadeva measures 7.4 cms. in diametre.[6] It is preserved in the Nagpur Museum.

Numismatics

The history of the coinage of the Kalacuris goes back to the king Kṛṣṇarāja of the original house. The general characteristics of the Kalacuri coins, though they differ in details, are similar to those of the Kṣatrapas, and the Guptas. They bear following features:—

Obverse : Head of the king with mustaches to the right without any date.

1. Mirashi, *op. cit.*, nos. 48; f. N. I; 50, 54 and Katare, S.L., *J.B.R.S.*, XLI, 1955, p. 162.
2. Mirashi, *op. cit.*, p. 289, no. 56.
3. Katare, *Ibid.*
4. Mirashi, *op. cit.*, p. 252, no. 50.
5. *Ibid.*, p. 236.
6. Katare, *op. cit.*, pp. 162-63.

Reverse : Inside a circle of dots along the edge, the legend *Parama-Māheśvara pādānudhyāta-Śrī-Kṛṣṇarāja.*

The coins of Kṛṣṇarāja had a wide circulation, *i.e.*, from Rajputana in the north to the Maharashtra in the south and from Konkan in the west to Vidarbha in the east.[1] They continued long after the time of Kṛṣṇarāja. The silver coins of Kṣatrapas which were struck to the same weight and standard as the coins of Kṛṣṇarāja were called *Kārshāpaṇas* and in due course, they were denominated as *rūpakas*. To distinguish the coins of Kṛṣṇarāja from the current *rūpakas* of the Kṣatrapas, which were in genereal circulation were called *Kṛṣṇarāja-rūpakas*.[2]

The numismatic activities of the Kalacuris of Tripuri seem to have started from the reign of the illustrious king Gāṅgeyadeva. So far, no coins belonging to his predecessors or his successors have been discovered. It may be due to the fact that the rulers prior to him were too busy in consolidating their empire. It was Gāṅgeyadeva who consolidated the house of the Kalacuris on a firm basis. Under him the Kalacuri empire reached its zenith. After securing its frontiers, Gāṅgeyadeva might have realised the need for coinage, and hence he issued various varieties of the coins in all the metals, *i.e.*, the gold (Gaja-Lakṣmī type of coins), silver and copper. A few gold coins of Gāṅgeyadeva, different in fabric, have been assigned to his son Karṇa but the matter is still a conjecture.[3]

Princep,[4] who first published the coins of Gāṅgeyadeva, read the legend on the obverse as *Śrīmad-Jādjeyadeva* and on the reverse he described as "a rudely executed front of a male or female seated in native fashion with a glory round the head and some incomprehensible objects in the hands". Afterwards, Thomas[5] read the legend correctly but he could not identify the king. Cunningham described the coins of Gāṅgeyadeva in all the metals gold, silver and copper.

1. Mirashi, *op. cit.*, p. CLXXXII. (Introd.).
2. *Ibid.*
3. *J.A.S.B.*, 1912, p.123, pl.VI. These coins were discovered at a village Isunpur in tehsil Rehli of the Sagar district.
4. *J.A.S.*, IV, 1835, pl.L. No. 1.
5. Mirashi, *op.cit.*, p.CLXXXII.

He identified the king Gāṅgeyadeva of Dāhala-maṇḍala and the figure of goddess Pārvati on the reverse.[1] Later on, these coins were described by Rapson and Smith.[2] These coins bear the following fabric.

Size : .7″ diametre.

Obverse : Inside a circle of dots, the legend in Nāgarī characters in three lines, *i.e.*, I (Srī-mad)-G (a)-II, ṅgēyadē-III (va).

Reverse : Inside a circle of dots the figure of four armed Lakṣmī, nimbate, sitting cross-legged with lotuses in her upper two hands.

The epigraphic and literary sources prove that the golden coins were known as *taṅkas* and also the *gadyāṇakas*.[3] The standard weight of the *taṅkas* was generally 61-62 grains but a few of them are also known of 65 grains. These *gadyāṇakas* were current in north as well as south. But the standard weight of *gadyāṇakas* was 48 *ratis*.[4] Mirashi[5] opines that the largest gold coins of the Gāhaḍavālas weigh 59-68 grains, and hence they should be considered as the *gadyāṇakas*. He put forward that large gold coins of Gāṅgeyadeva may be the proto-type of the Gāhaḍavālas coins which were known as *gadyāṇakas*.

Smaller denomination of half, quarter and one-eighth *taṅkā* or *gadyāṇaka*, struck by Gāṅgeyadeva are also known. The half-*taṅkā* was popular in the name of *dharaṇa*.[7] But the lower denominations are not found.

The gold *taṅkās* of Gāṅgeyadeva are frequently met in the southern and eastern districts of Uttar Pradesh and some of them are

1. Cunningham, *A.*, *A.S.I.*, X, p.25, pl.X.
2. Rapson, *Indian Coins*, 1897, p.33.
3. Smith, V.A., *J.A.S.B.*, LXVI, 1897, pp. 305-306 and also *Catalogue of Coins in the Indian Museum* 1906, pp.251 ff.
4. Mirashi, *op.cit.*, p.CLXXXIII.
5. *Ibid.*
6. *Ibid.*
7. *Ibid.*

found in Madhya Pradesh. The quarter *taṅkās* are also found but the half and one-eighth *taṅkās* are rare.

The silver coins struck to the weight standard of Attic *drachma*, *i.e.*, 67.5 grains were called *drammas* but they rarely reach that standard. The discovery of silver coins is very rare. Smith[1] opines that all pieces which seem at first sight to be silver were perhaps regarded officially as gold.[2]

The Siyadoni inscription informs us about the *drammārdha*, apparently half-*dramma*, likewise the same inscription mentions the *pañchiyaka-dramma*, most probably, it was *quarter-dramma*, because it was equal in value to five *viṁsopakās*.[3] The *dramārtribhāga*, mentioned in the said inscription might be a three quarter-*dramma*.

The copper coins were known as *paṇas*. The *paṇas* are mentioned in the Kaman Stone Inscription alongwith the *drammas*. The standard weight of the *paṇa* was a *kārshā* or 80 *ratiṣ* (=146-4 grains) but the copper coins of Gāṅgeyadeva do not weigh more than 60 grains. Mirashi[4] has suggested that they might be half *paṇas*. The lower denominations are wanting.

The different varieties of coins, in all the possible metals as well as the legends and symbols on it, throw considerable light on the socio-religious and economic conditions of the people. The coins of Gāṅgeyadeva stand for the high prosperous condition attained by the period. It is further attested by the representations of goddess Lakṣmī (the goddess of wealth). Though, he was a staunch Śaiva his inclination to the śaiva faith did not, in any way, compel him to neglect other sects. As no ruler before or after him of Tripuri house had issued any coins, it proves that under Gāṅgeyadeva the Kalacuri empire reached at the zenith.

1. Mirashi, *op. cit*..p. CLXXXIII.
2. *Ibid*. and also, *J.A.S.B.*, LXVI, 1897, pt. I.. p. 306.
3. *Ibid*.
4. *Ibid*.

The coins of Gāṅgeyadeva left a long legacy in the history of mediaeval Indian coinage. It was imitated by the contemporary rulers like the Candellas, Gāhaḍavālas, and Tomaras etc. It was also introduced by the king of Kashmir named Śrī Harsha (1089-1101 A.D.).[1]

1. Mirashi, *op. cit.*, see Numismatic Chronicle, 1937 pl. XXXV, No. 7.

6

CONCLUSION

The foregoing pages give a detailed account of works of art and architecture that have come into being due to the Kalacuri patronage. Parallels with earlier and contemporary works of art have been cited as and when necessary. It is quite obvious that the Kalacuris espoused art and culture but a closer examination reveals that their works were essentially a continuation of the rich art tradition of Central India. Especially, the temples of the Nāgara style exhibit this common origin in a most convincing manner. It goes to the credit of the Kalacuris that although they were treading already beaten paths, they were not averse to accepting innovations and new fashions. The temples of Virāṭeśvara (Sohagpur), Marai (Marai) and the so called Karnamaṭha (Amarkantak) have been modelled after the Candella examples. New ideas certainly have their value in the field of creative art but keeping a rich tradition alive is also a responsibility. The Kalacuris just did that.

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GLOSSARY

The Sanskrit terminology used by the author for describing the monuments is mostly taken from the later texts like the *Kṣīrārṇava*, *Prāsādamaṇḍana* and *Dīpārṇava*. Terms prescribed by the *Mānasāra*, *Aparājitapṛchhā* and *Samarāṅgaṇasūtradhāra* have also been used. These are essential in the description of the Nāgara temples.

A list of the Sanskrit terms with English meanings is given below :

Adhiṣṭhāna	Plinth or basement.
Āmalasāra	Flat, fluted melon-shaped member, usually the crowning member of *sikhara*.
Āmalasārikā	Miniature *āmalasāra*.
Aṅgaśikhara	Miniature śikhara.
Antarāla	Vestibule.
Ardha-maṇḍapa	Portico infront of the entrances to the main hall of temple.
Ardha ratna	Half-diamond shaped.
Argha-paṭṭa	Pedestal
Āśanapaṭṭa	Bench on the parapet walls.
Asvathara	Basement moulding with a row of horses carved on it.
Bāndhanā	A moulding.
Bhūmi	Storey.
Candrikā	Gable, Pediment.
Candrasilā	A semi-circular slab, usually forming the lowest step of the stair leading to the *garbhagriha*.
Candrasālā	Caitya-window pattern.
Chajjā	Cornice.
Dharaṇī	Beam.
Dvāra	Door.
Dvāraśākhā	Door-jambs.

Dvīāyatana	Temple with two square *garbhagṛhas*.
Devakoṣṭha	Niche meant to house an image.
Gaḍadi	Dwarf pillar on top of the main pillar.
Gajathara	Basement moulding with figures of elephant.
Gandharvaśākhā	Jambs with *Gandharva* figures on it.
Garbhagṛha	Sanctum.
Ghaṭa	Pitcher.
Ghaṭapallava	Vase and foliage.
Gūḍhamaṇḍapa	Closed hall.
Hīraka	Dimond shaped design.
Jālakarma	Lattice work.
Jagatī	Platform.
Jaṅghā	Central portion of the wall.
Kakṣa	Room.
Kakṣāsana	Bench on the periphery of the *maṇḍapa*.
Khalvaśākhā	Jamb made up of circular bobinlike mouldings.
Kalaśa	Kalaśa. (Vase).
Kīrtimukha	Face of fame, a motif commonly used in Indian sculpture.
Kuḍya	Parapet wall.
Kuḍyastambha	Pilaster.
Kumbhi	Pedestal.
Kapili, (Koli)	Miniature *śikhara* on either side of *Śukanāsikā*.
Lalāṭabiṁba	Image on the centre of lintel.
Latākarma	Vine and leaf pattern.
Maṇḍapa	Hall.
Padma	Lotus.
Pañcaratha	Temple structure with five vertical offsets.
Pañcaśākhā	*Dvāra* with five vertical jambs.
Pārśvabhitti	Butteress.
Pāṭa	Entablature.
Patrasākhā	Jamb with leaf design.
Paṭṭikā	Band.
Phāṁsanā	Stepped roof.
Pīṭha	Base.
Piñjarakarma	Lattice work.
Ratha	Vertical offset in a temple structure.

Rathikā	Framed panel.
Ratna-puṣpa	Diamond shaped flower.
Rekhākarma	Line drawing.
Rūpastambha	Pilaster in a *dvārśākhā.*
Rūpaśākhā	Jamb with human figure sculpture.
Saptaratha	Temple structure with seven vertical offsets.
Sapta-śākhā	Door with seven vertical jambs.
Śilāpaṭṭa	Stone-slab.
Siṁhaśākhā	Jamb with vyāḷa figures.
Śīrṣa	Capital.
Śirapaṭṭi	Lintel.
Skandha	The topmost part of the *śikhara* on which the *āmalasāra* is placed.
Stambha	Pillar.
Stambhikā	Dwarf pillar or pillarets.
Stambhaśīrṣa	Pillar capital.
Sukanāsikā	*Śukanāsikā*, niche with the *chaitya-toraṇa* or chaitya-dormer shape usually placed in front of the *śikhara* and forming the roof of the aṅtarāla.
Triratha	Temple structure with three vertical offsets.
Tṛāyatana	Temple with three square *garbhagṛhas.*
Triśākhā	Door with three vertical jambs.
Udgama	Pediment.
Uduṁbara	Lower door-jamb.
Uruśṛṅga	Half *śikhara*, usually placed on the sides of the main tower.
Vāmana	Dwarf.
Vinirgama	Projected part of *pīṭha* specially of an *arghapaṭṭa.*
Vitāna	Ceiling.
Vṛttākāra	Circular.
Vyāḷa	Hybrid lion.

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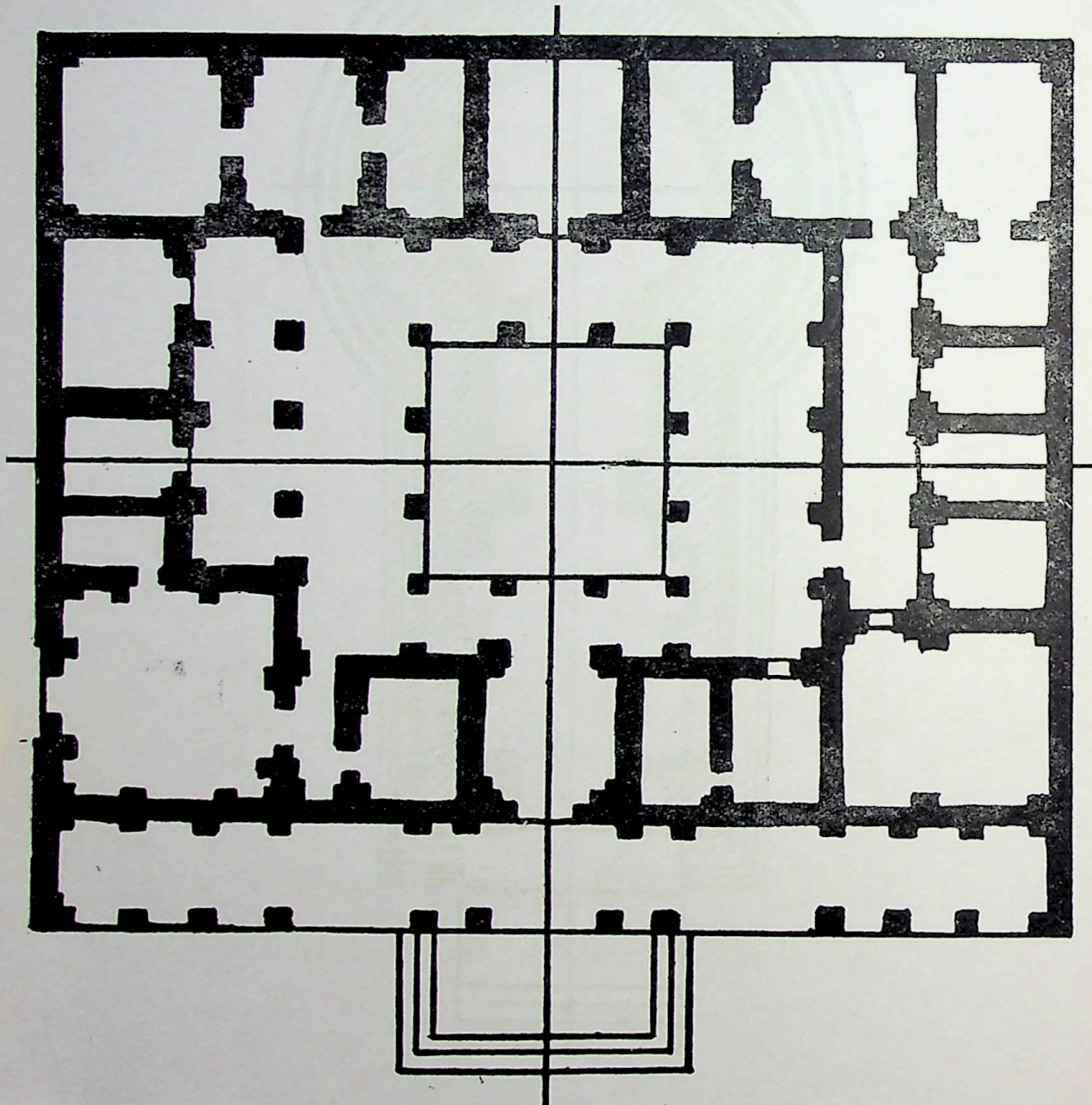
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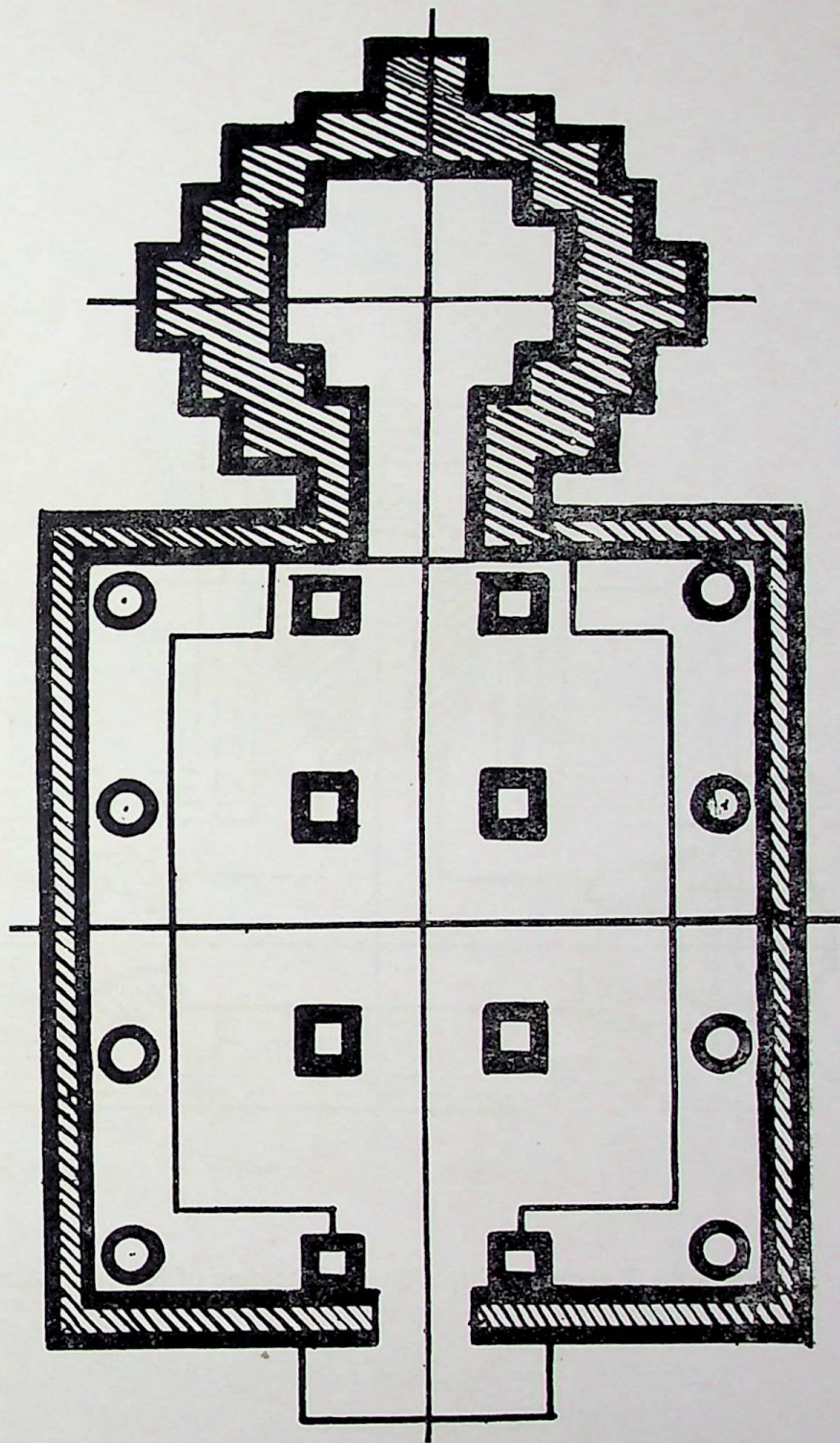
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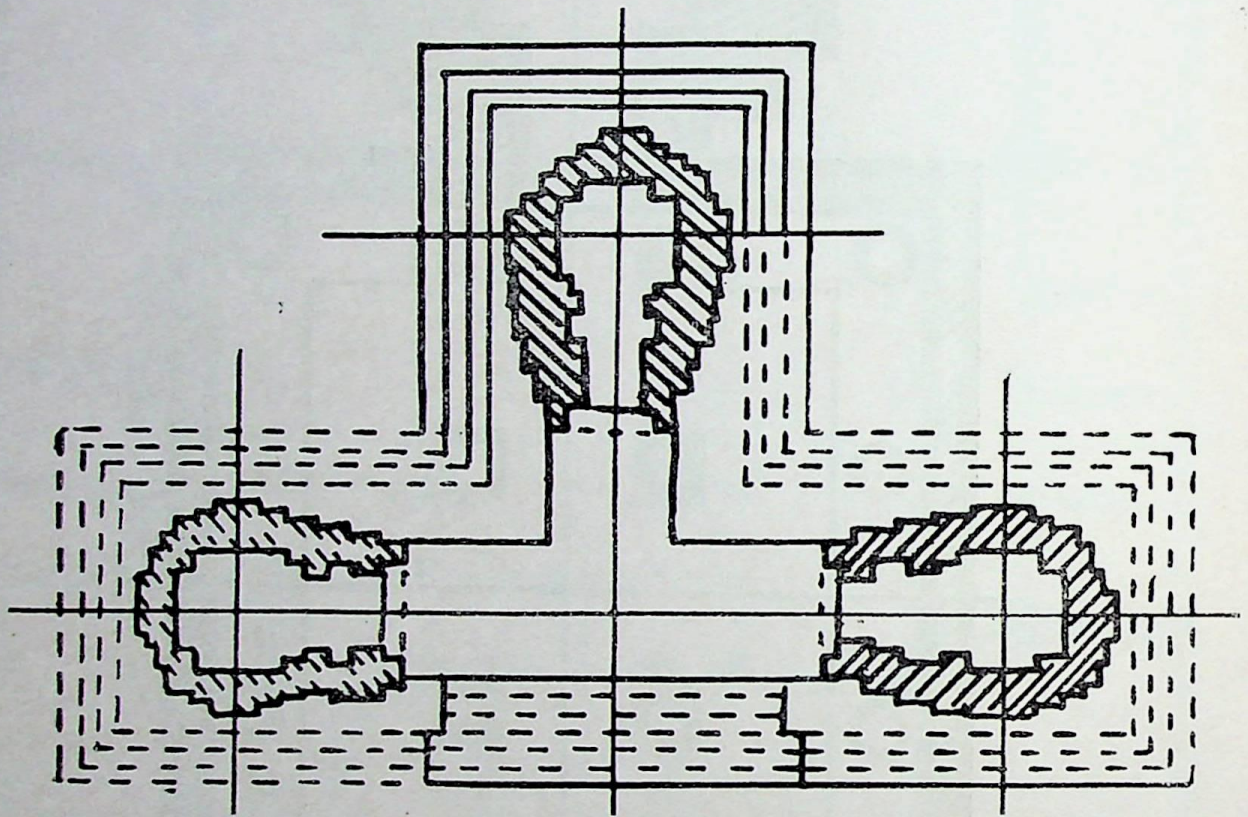
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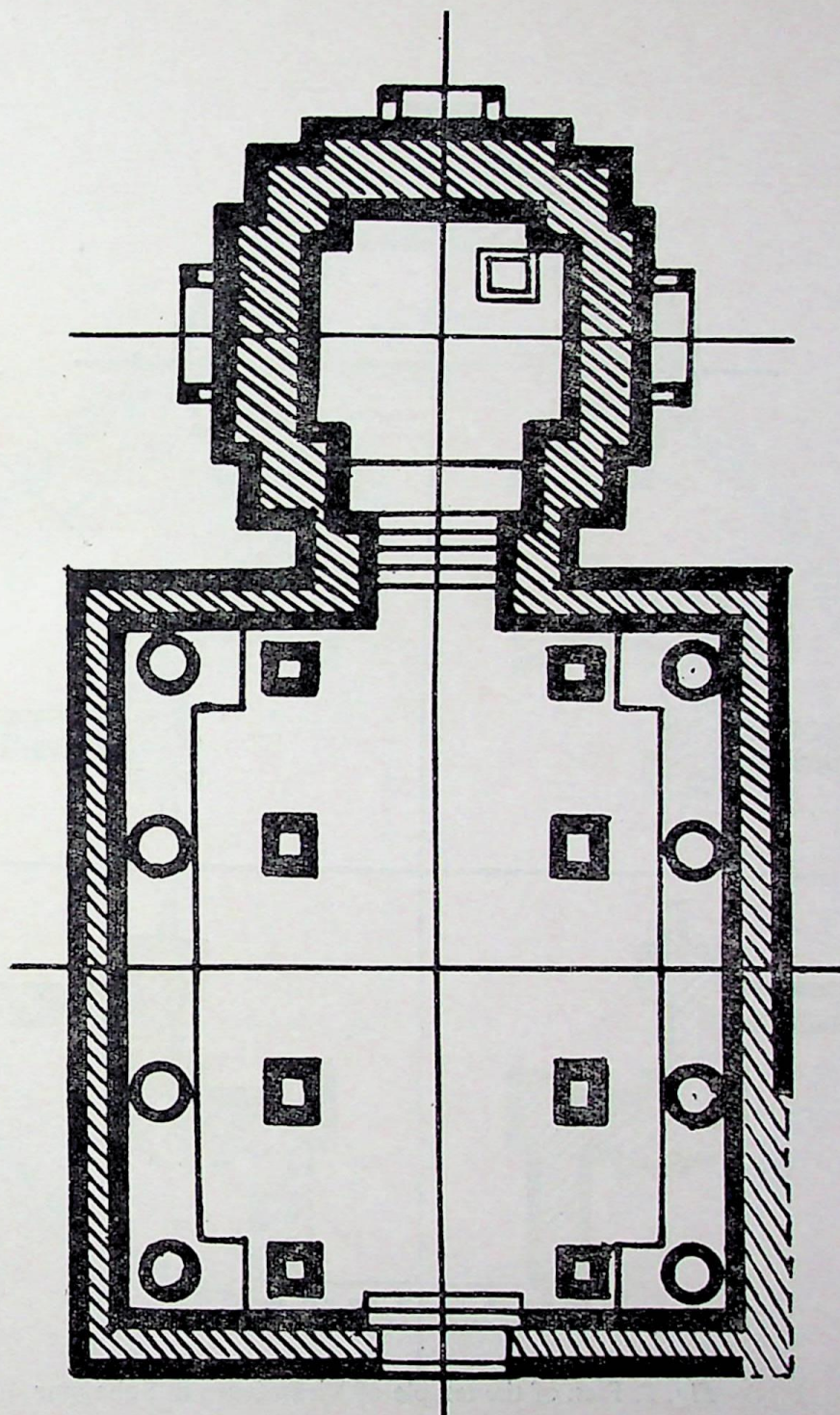
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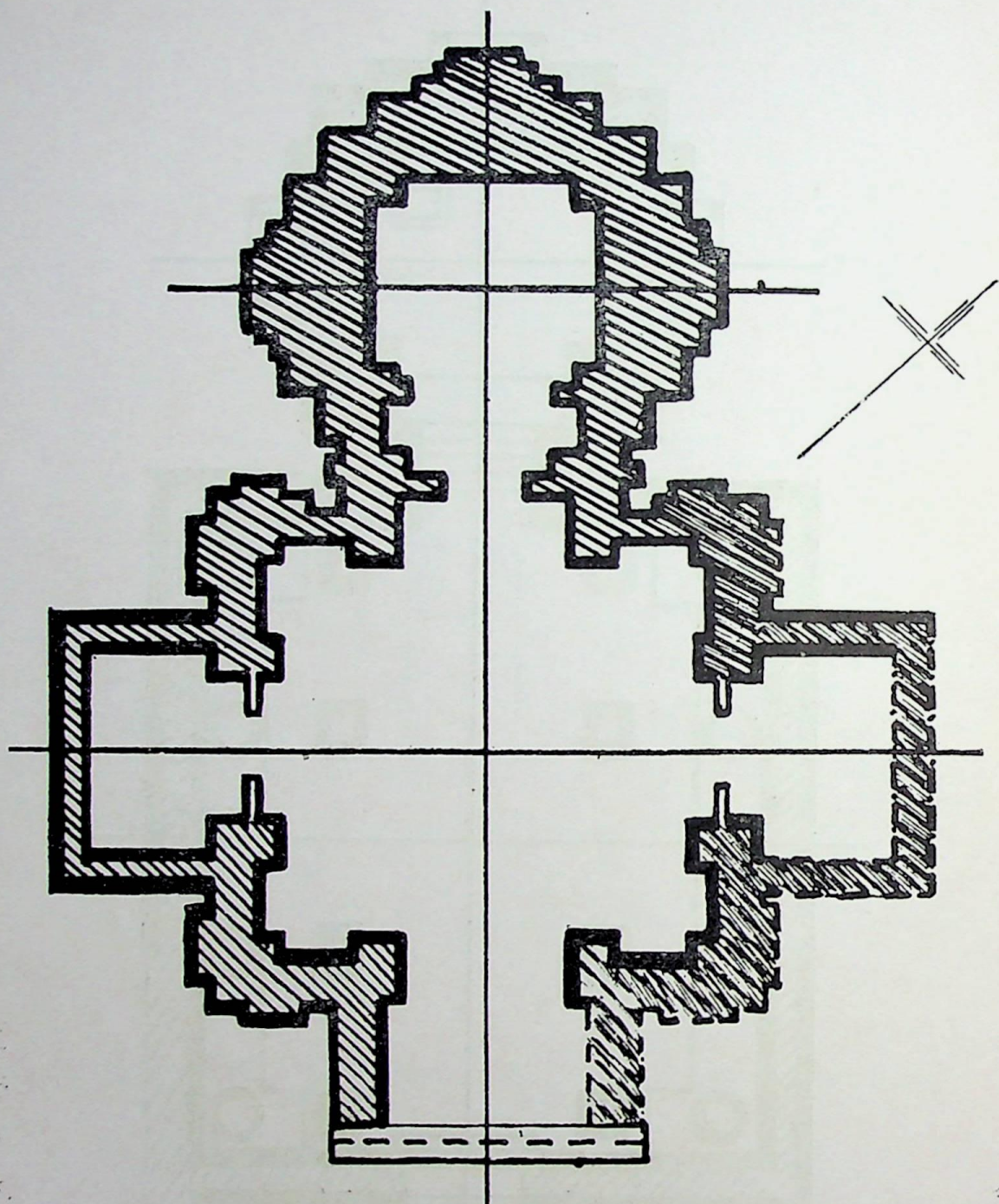
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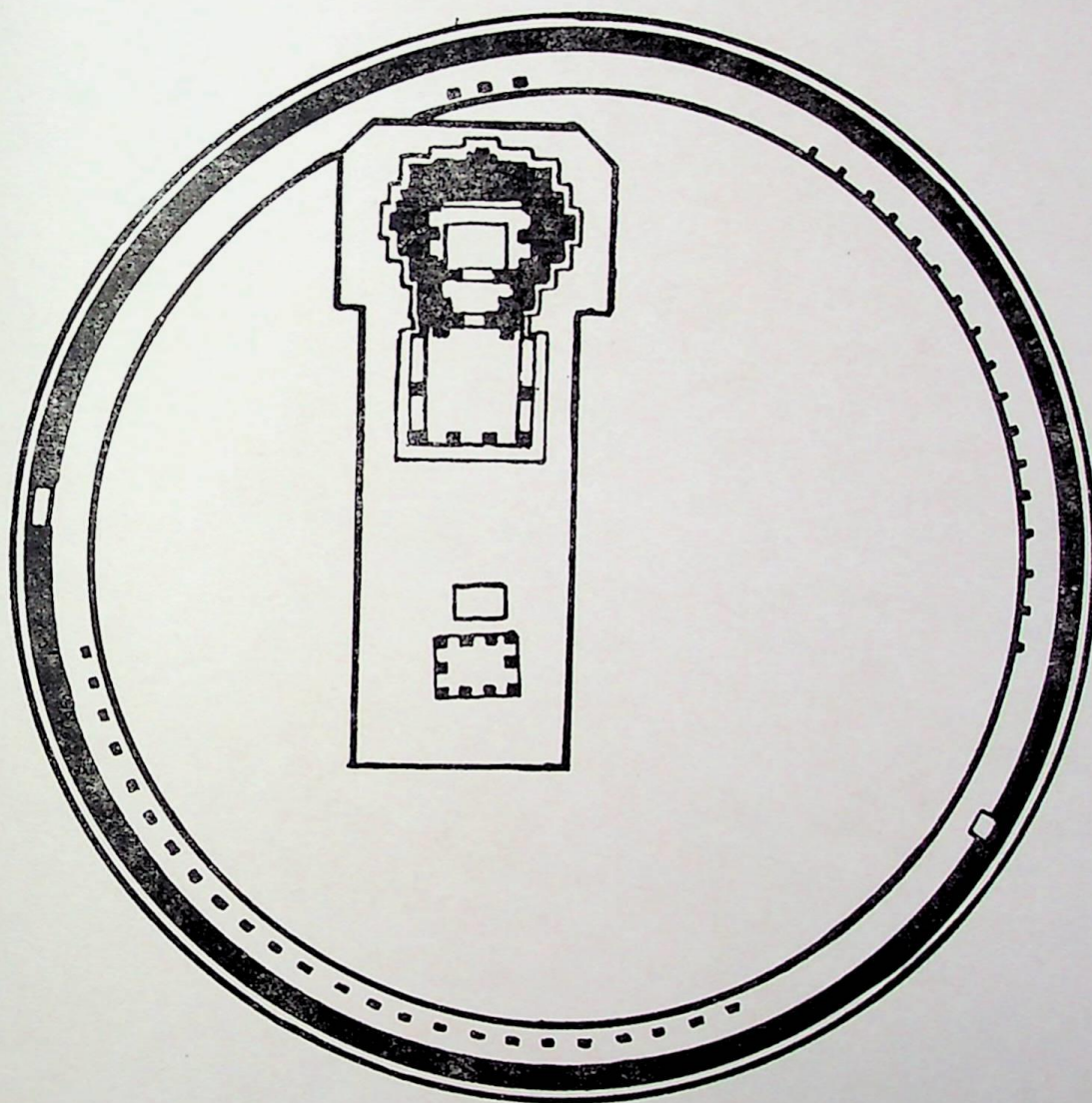
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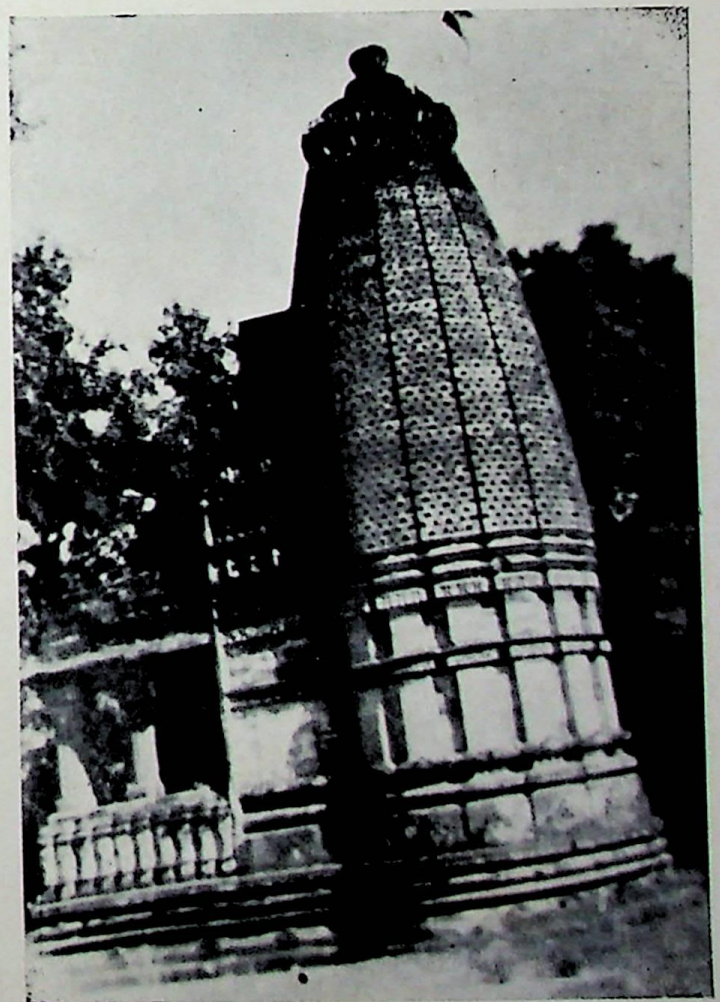
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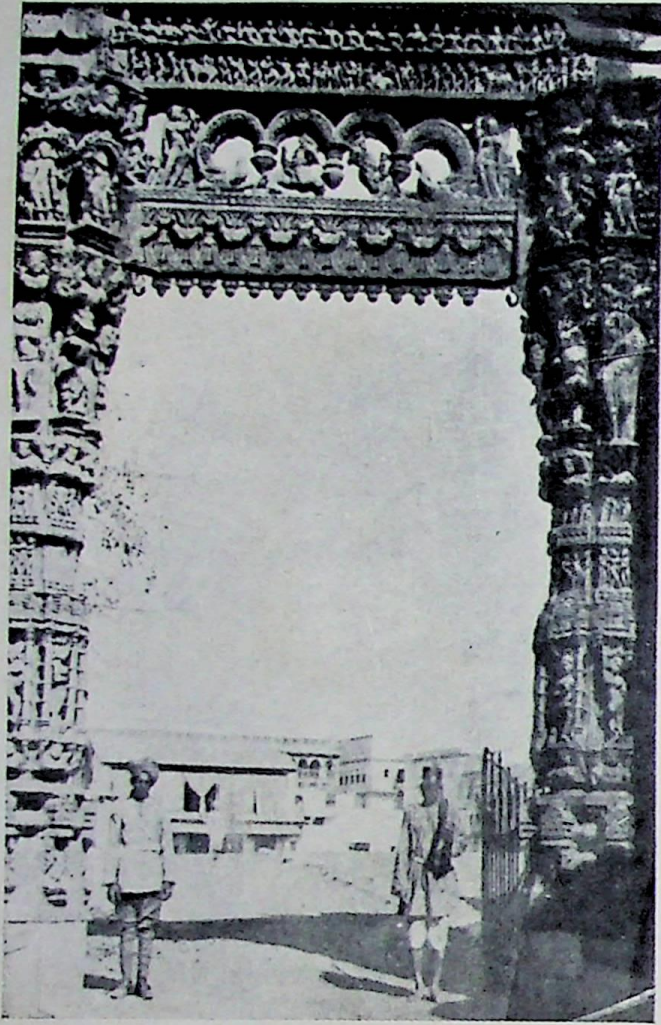
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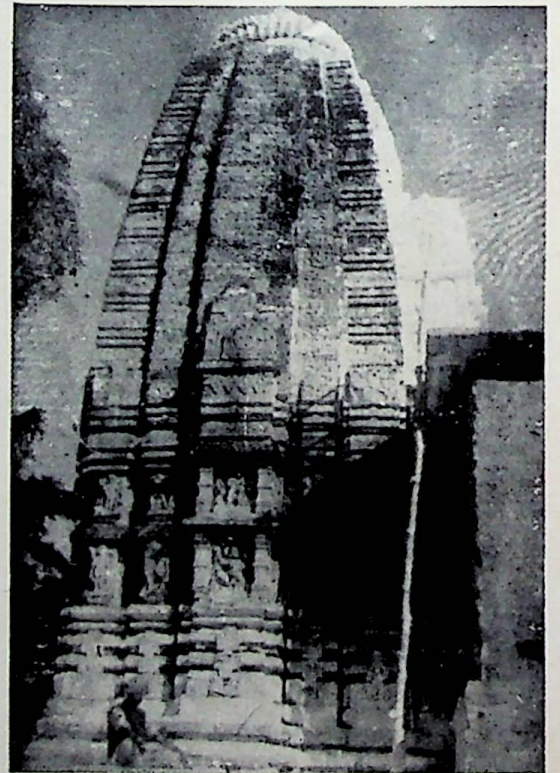
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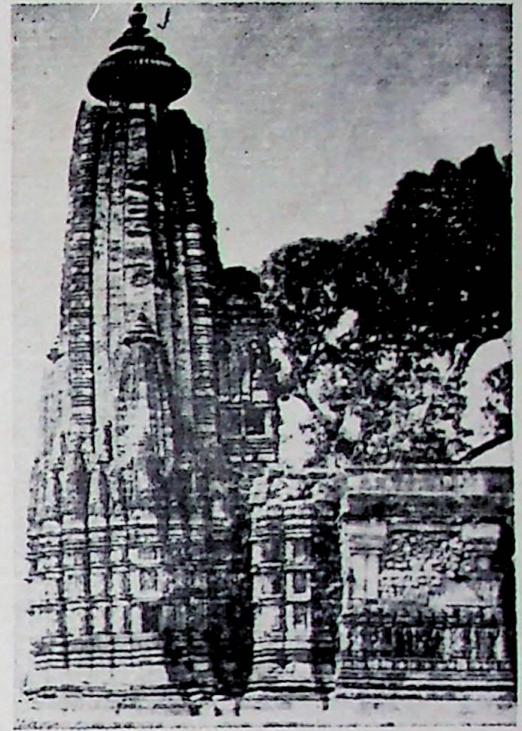
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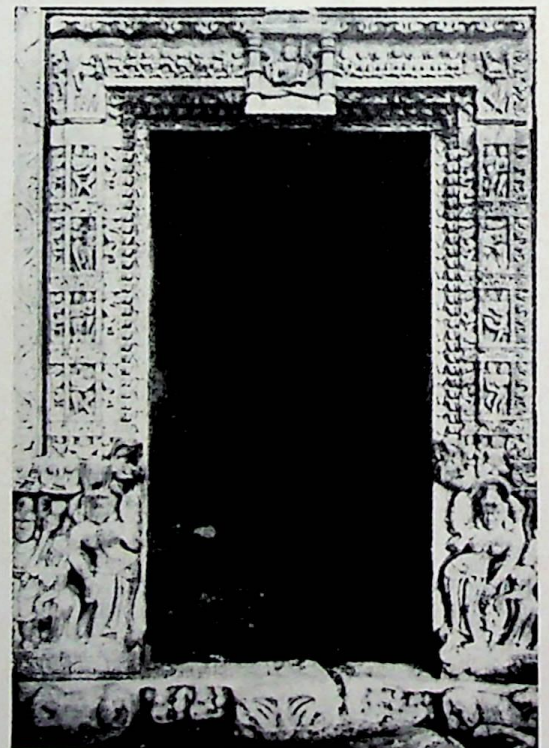
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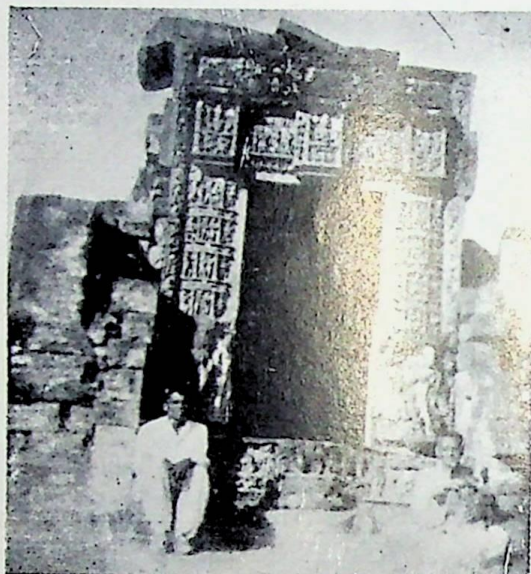
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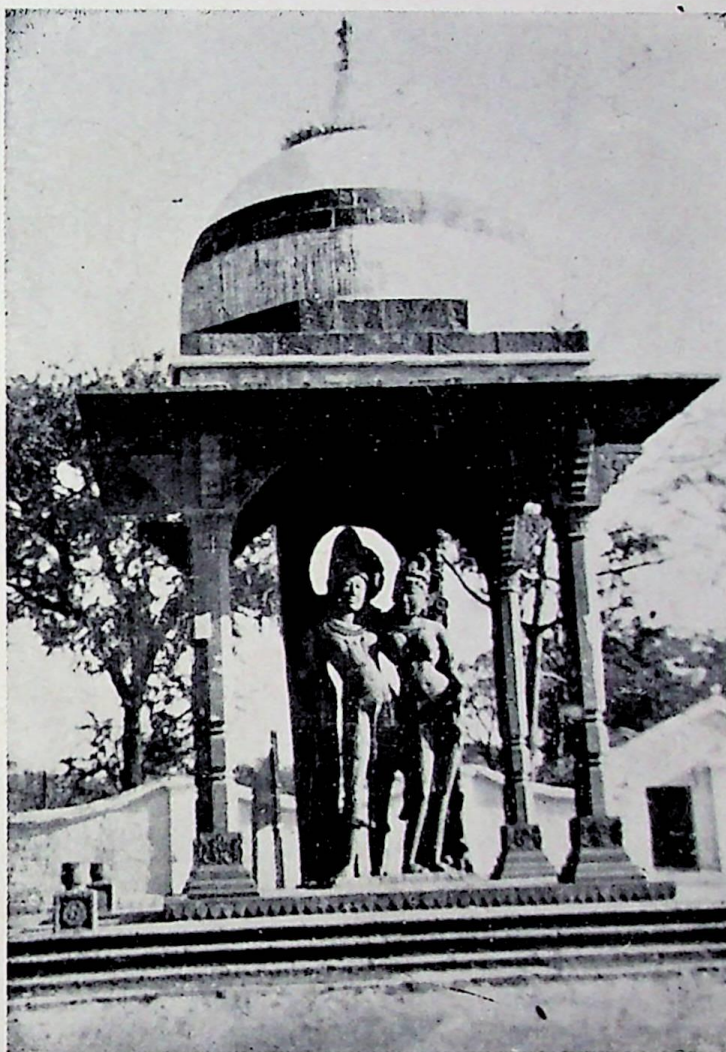
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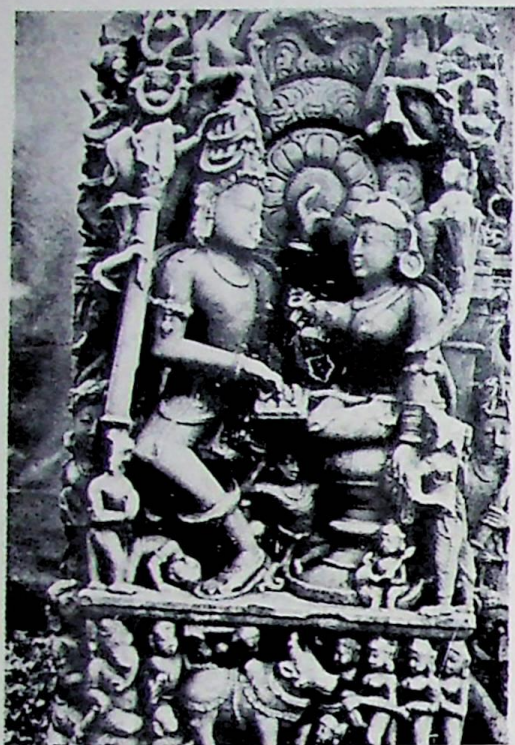
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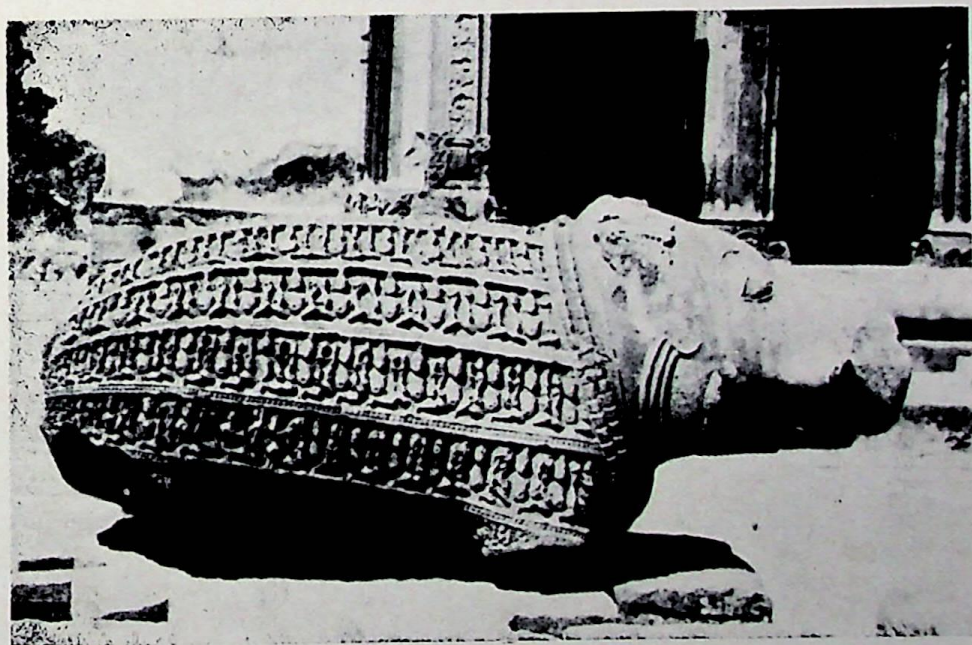
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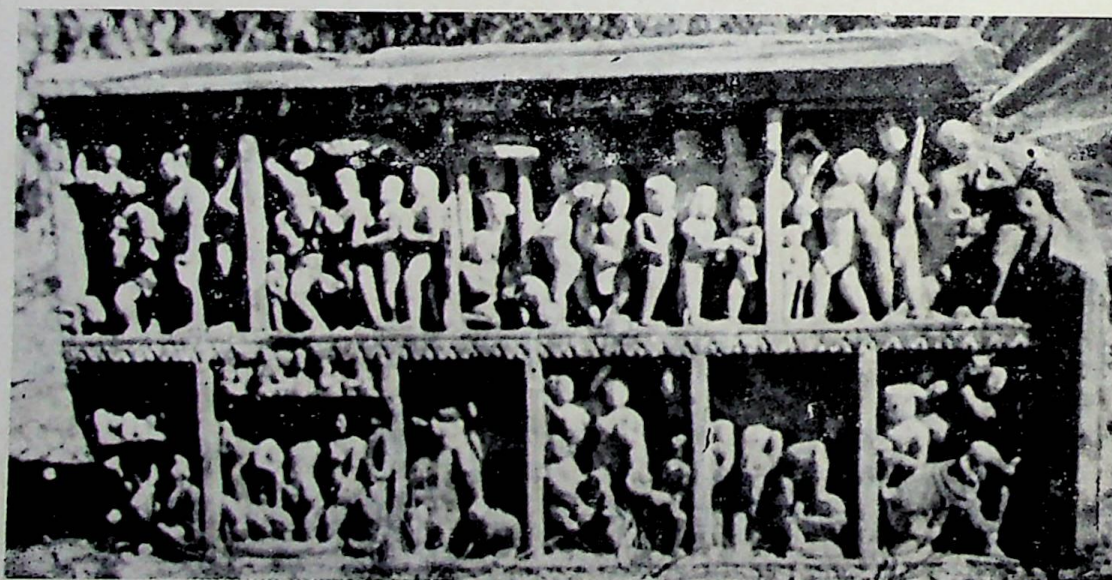
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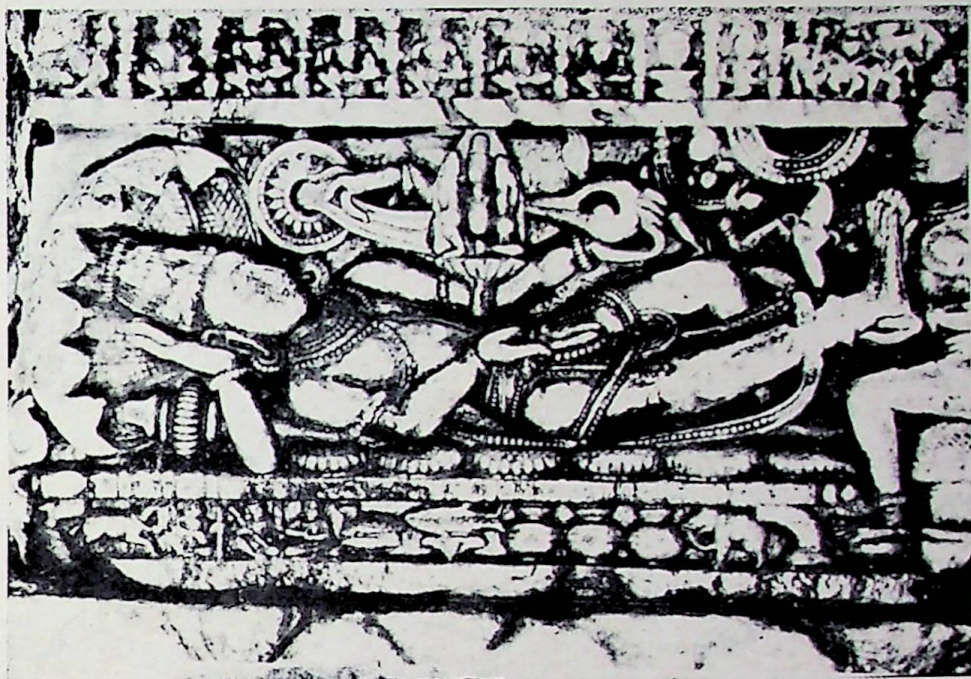
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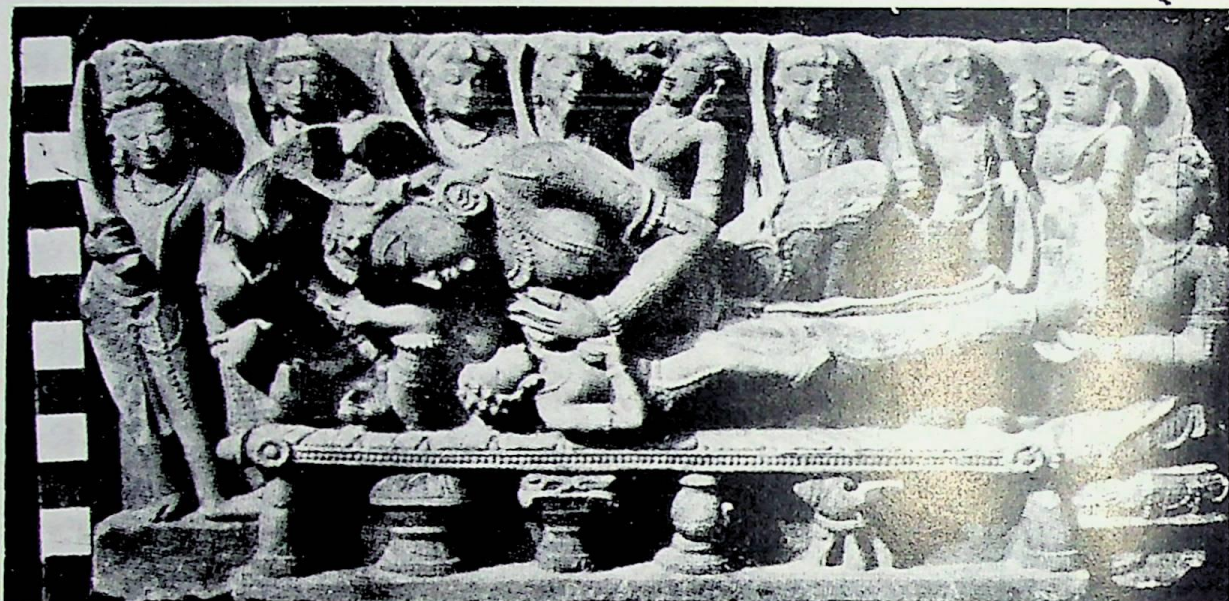
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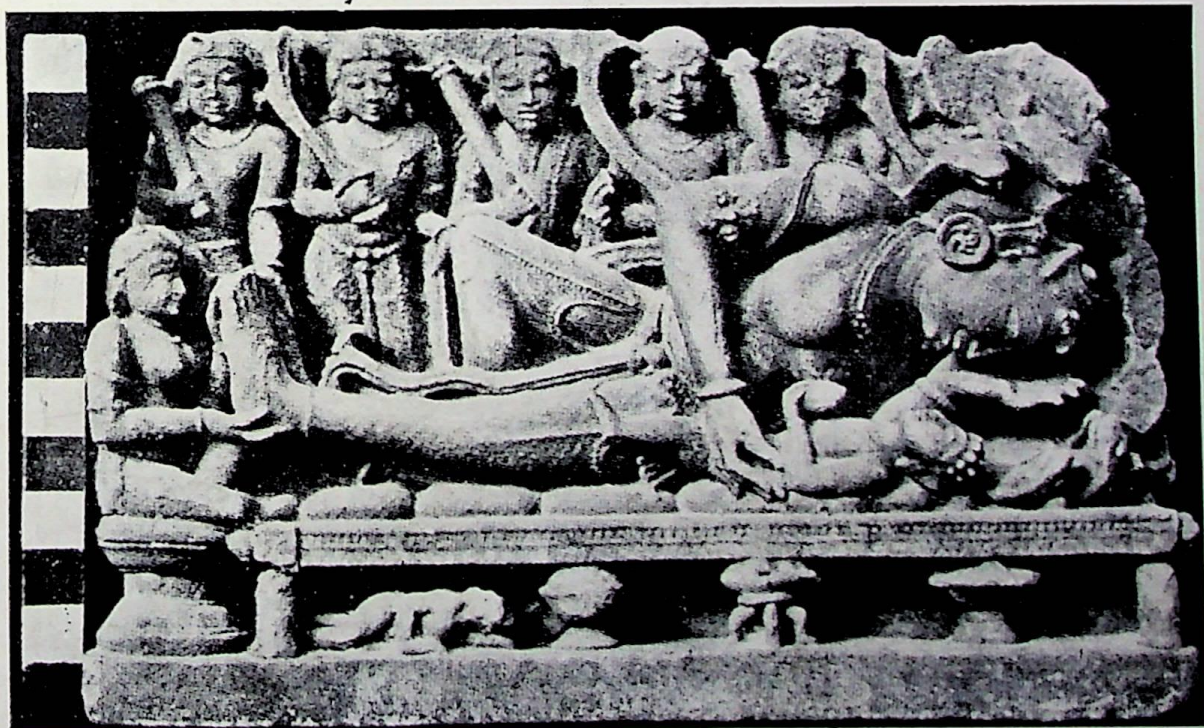
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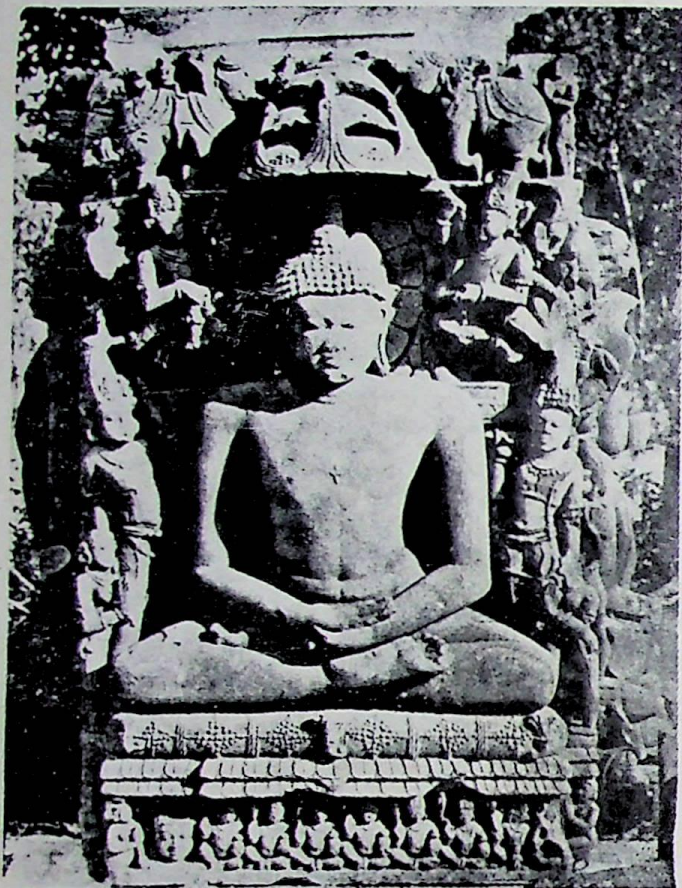
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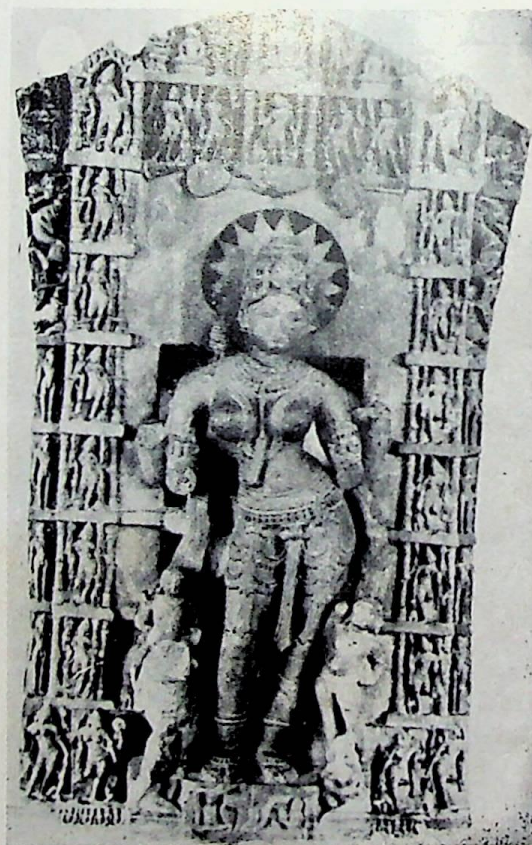
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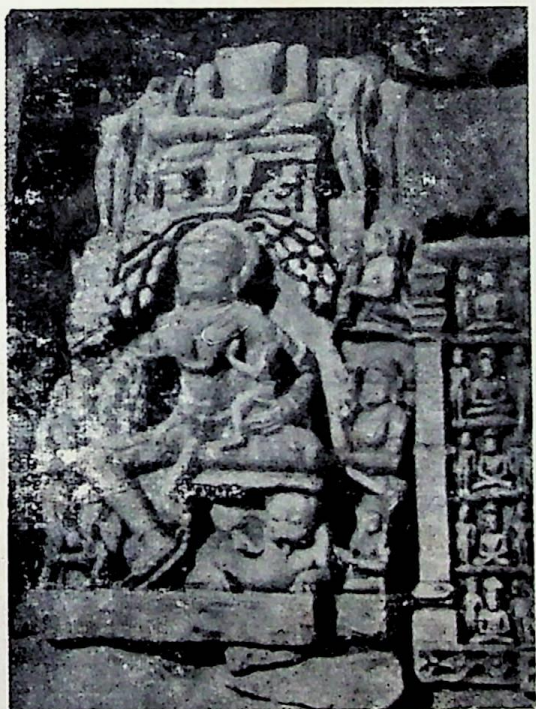
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